



(English version)

Encyclopedia of the Nay in Egypt

**by
Alaa Latif**

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First Edition

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Courtesy

I dedicate this book to ...

A national of Egypt

,the world

,his art values

,to my father

and my mother

,dear to my wife

and all performers Nay

Alaa Latif

Thanks

Extend my sincere thanks and gratitude to all those who participate to get that book ...

My special thanks to each of:

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for their information and knowledge, studies, and faithful to the musicians Nay.

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Introduction :

Education is the most sacred of professions and should be based on the principles of modern pedagogy and psychology in addition to the personal experience of the teacher and the degree of proficiency of specialization.

And art education was in the former depends on the innate talent and skill gained so relied on the good planning of the material.

The two types of teaching methods (general methods - private methods).

General methods:

the methods that apply to other studies, the author and the knowledge of various arts and many others.

Private methods:

the methods used by each teacher to reach the objectives of the relevant article of which is taught, each of the articles or technical courses taught by a particular style and way of clarification.

And methods of teaching Nay of the basic materials for both teacher and student and musician are essential for all stages of the practice of playing the instrument, In the first phase of the learning process are methods of teaching the alphabet as letters in which students learn reading, writing, and it can develop its capabilities and increase its culture, which satisfies the desires and become over time a writer is either famous or distinguished scientists, The methods of teaching machine is the correct scientific method in identifying the problems of the material and how to reach appropriate solutions to them so they had the teacher to connect the article to the student educational manner and in a manner far from the complex.

It is not exaggerated in the field of education playing musical instruments in general and the Nay in particular to say; The teacher's successful is that is each student's case an independent deal with it in the range of components and self-discovery aspects of mastery, and their development and the discovery of

deficiencies or weaknesses and the search for scientific methods appropriate to overcome them.

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The author touched on the importance of the use and application of the latest methods and techniques are supported to clarify concepts and forms using the technology of the era of appeasement in order to access ways and methods of teaching Nay to the best level.

The author went and threw light on how to break the dread of the use of technology in the delivery of information to the students the easy way and the scientific methods inhalers, next

try to open new horizons for innovation methods and new teaching methods using modern technology to many researchers and musicians.

Therefore, the author drew attention to the scientific method to find the correct and appropriate for teaching Nay to students; supported in the preparation of its information science to senior professionals in many fields such as the Nay and computer, medicine, modern education next group learning skills for the Nay through the use of the effective presentation skills to prepare the reader and configured to receive information in a clear, simple and effective.

I wish this book that leaves a lasting impression at the end of the readers and motivate them towards their goals for the Nay, whether the process should be extended or scientific researchers, students and effective teaching methods that are based on a common strategic vision between learning and the selection of appropriate teaching methods.

Historical overview of the Nay

Historical overview of the Nay

Nay is the oldest instruments known to ancient Egyptians .. Where excavations for Instrument Nay found in the Royal Tomb "Or" dating back to 1450 BC approximately, and was composed of four holes equal distances, then moved from the valley of the Nile to the different civilizations of Babylon and Assyria to the Greek civilization, Persian, Arabic, Romanian, and ignorance about Islam. And then transferred to the Andalusia civilization until it reached its present form the Instrument to the six holes in front and back of the hole in the first Abbasid era, the era of prosperity of Arab music and machinery.

The Instrument went through several stages of evolution of the flute when moving to Europe, which have emerged, including many types of wind instruments such as: (metal whistle, a flute), which reached its final form by the "Theobald Boehm*".

Has moved Nay when the Egyptians in the late nineteenth century, we find that it has been limited role of the Nay to accompany the singer in performance of the Mawal (Saga), has been reluctant to this Instrument are dependent on hearing aids in the maintenance of tunes that

* Theobald Boehm: flute player, a German national who invented a machine to Laghmazac flute that was perfect.

started the stage of development of this Instrument in the second half of the twentieth century almost, Where some of the performers and manufacturers of some additions of additional holes in the side or add Laghmazac (metal keys) on the wall of the instrument, To control the closing and opening these holes, in order to expand the scope of its potential artistic, where he became the Nay per completion of voice in the performance of peace colored (Chromatic), filmed, and the performance of the most revered and whom he tried to control the Instruments Nay lengths (pre Nye Alrast) of Nye (Almahor - Ajam Achiran – Asharan), And named " Nay cabbage " or " bus Nye ", and when the Institute was established The First Fouad to teach music using Nay in a scientific represented in reading music sheets.

The word Nay is the word "Persian" and meaning Mezmar (Arabic oriental Instrument), and called several names, including (the Casbah - the Ghaba - Shababa - Almngerh) are all names for one musical instrument.

Proven scientifically and historically, that the inscriptions of ancient Egyptians are the first thing is indicated by the scientific research and what we see from the inscriptions of the Pharaohs on the walls of the temples of Musical Instruments, so is the Nay of the oldest instruments known to man - after the percussion instruments; memorable because of the nature and imitates the voice of the wind whistling between the leaves, the oldest picture of the Nay found; are those that have been

found carved on a stone of slate from the inscriptions before the families in the tomb (No. 90 - the Pyramids of Giza), a picture of the Nay long with holes, many in the landscape, fishing plays it (Ebn Awy) of such instrument, we find what is known at the time of the existence of bands playing a small part in religious rituals, ceremonies and weddings, etc., and the Nay was one of the key elements that make up the band in the Old and Middle, **which consists of:**

(Singer - musician cymbals on chord "fugitive" - the musician with Nay both types long and short)

In saying again that I found Nays made from the plant Ghab at Museum of "Leiden" in Netherlands on aspects of three openings, and sometimes four or five holes, dating to the era of the ancient Egyptians, there are also some models, including the British Museum, and one of these models has seven holes on the side.

Scientists believe that the history of musical instruments, Nay and wind instruments of similar may have existed since ancient times, and perhaps found in several regions of the world, in the ancient civilizations of Mesopotamia at Iraq or the Nile or China or India or Greece or the Greeks and others.

When influenced by Arabic music, music, Persian was the Persians on the Nay (Nay Narm) and its meaning in Persian (The Nay of voice soft) for the purpose of differentiating between him and the Mezmar of a voice

sharp and which will be called (Zornay) and thus kept the Arabs as (Nay) to date.

The development of Nay at the ancient Egyptians:

Historians think that the way the Nay was discovered by accident where she was at first a reed open sides out of the primitive nature of the composition Vohtha upper or lower one vote if the pump inside the air, he heard a voice tone so he modified, and human evolution in the manufacture of this instrument that making multiple tubing lengths give different tones depending on the length of the antenna column, then gathered and arranged in a single instrument arrangement peacefully in conformity with the diatonic of music, and then uses them and called it "pan flute", then there was a significant development when the discovery of the importance of the holes on the wall of the column antenna for instrument, the risk has to increase by something that pierces a hole or two or three heard of these holes, different voices got He these holes in the correct order, thus allowing it to change and alter the dimensions of the rules of mathematical calculation, even agreed to its nose and taste to those voices that came out after several experiments, Instrument making one able to issue degrees of voice variety, and then found that the power of change blowing in the column of air gives us a different sound layers and fired on this musical instrument several different names such as (Nay, Kasaba, kasaaba), and other names.

Have moved from the valley of the Nile to the different civilizations throughout history as Babylon and Assyria and then to the Greek civilization, Persian, Arabic, Romanian, in the pre-Islamic and Islamic civilization in Andalusia.

Assyrian civilization:

Start back music from the middle of the thirteenth century (BC. M.), And Nay in the Assyrian state is also known in the Egyptian civilization Pharaonic terms of use, and the number of holes, and the length of stalk, and a session musician, and his participation in the celebrations, and was the Nay of love Woodwind When the Assyrians have used it in different kinds of them, Mezmar with trumpet and flute with Alboukain (Arghoul) came the word Nay to Daniel in the Bible where the use of the king, "Nebuchaz Nassr II," the last king of Alcaldapinn in religious rituals.

Persian civilization:

the Persians first used the Nay is an advanced, firing on some Nay names (Nay, Eldonay, Alsrnay) and the word "Mezmar" launches on any Instrument made from a plant El-Ghab, open sides, though calling the Nay in particular, was launched also the name (Algosabh, Alqasba, Qusayba, El-Shababa, Shipp) on each musical instrument are made from a plant of the Ghab.

Islamic civilization:

the Nay in the Islamic era, is known under the name of the Persian "Nay", which replaced "Qsabh" and became as it is the same form and method of playing in the (Abbasid and Umayyad), and it is narrated by (al-Farabi) where he said (Nay Instrument is at least Sort of Mezmar), so he called the small Nay (or Srbanay, Srnaa and Sornay), the Nay was called by different names to distinguish between a group of Nay used to play different lengths, do not forget that group, the (Sufis) and (dervishes) in the (Mamluk) era used the Nay in various ways since the days of (al-Ghazali).

Andalusian civilization:

the transfer of Arab music to Andalusia, and their instruments music of stringed instruments, including woodwinds of (Mezmar - Asernay - Nay - Shababa - Elzimarh - Qasuib - Mawsoul - Sofara), it is known that the tools of Arabic music such as (Nay, Lute) and the other was used to accompany singing and dancing at weddings and religious celebrations and events.

Nay in the era of the (Ayoubi and Mamluk) state in Egypt:

In this period was known two types of Nay:

Old Nay:

A Nay Arabs in pre-Islamic era and types (Zeer - Fahl - Almngerh), was sung by the poems and the poetry of lamentation and during grazing.

Updated Nay:

found in the (Mamluk) era in which the Nay has developed seven holes relative to the seven planets group, developed and adopted in all until the situation occurs between the percentages of votes.

Flute in the twentieth century and the early stages of development:

Since the early twentieth century there have been several attempts by a group of musicians and manufacturers Nay musician remind them, "Georges Saad" which added to the Nay holes Side holes bringing the total number of nine holes is essential to help the performance of the tones do not exist naturally on a single Nay, For example, Nay Aldokah increased by tones (C \flat , A \flat , E \natural , B \natural) with this addition, easy to perform tunes the bar and stairs Chromatic, and this applies to a group Nay increase of four tones were not found naturally on every Nay, and this add-on does not circulate only

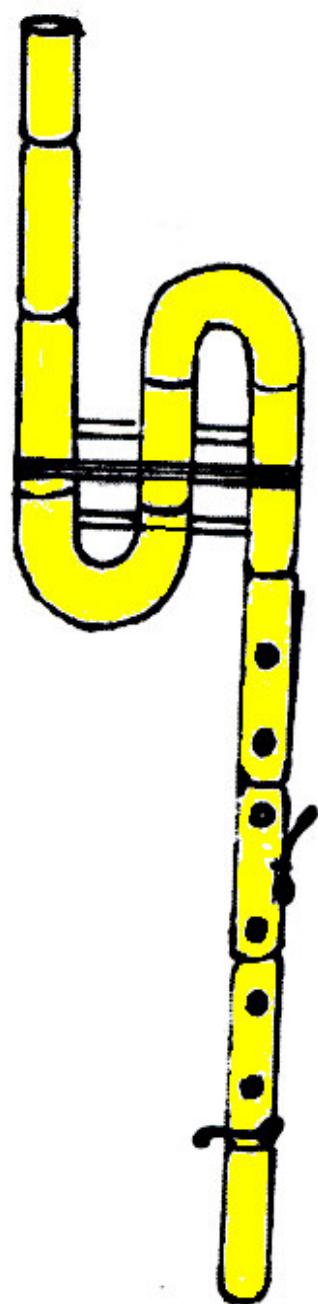
through scientific research and the development of an educational program for how to use the holes side and the second attempt by "Ismail al-Badri" where he put to metal keys "Ghamazibn" on the wall of the instrument complement what he started, "Amin Barzi" and after the creation of "bass Nay" The third attempt by "Rizk Soliman" is to add a set of metal keys "alghmazat" on the Nay and the one which "Nay Aldokah" to give all degrees half Tune and quarter Tune; to try to dispense Nay group was named "The Modern Nay", this Nay can perform a Nay handed component of the "twenty-four a quarter".

**The following describes the types of forms of
"The modern Nay":**

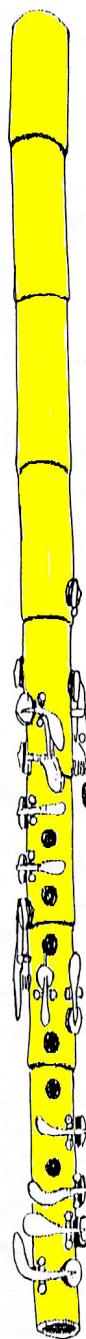
**Nay with
additional holes**



**The bass Nay
Al-Ghmazat**



**The Nay with
thirteen Ghamaz**



**About some of
the performers Nay**

About some of the performers Nay

(Amin Barzi)

Born "Amin Barzi" in 1865 in Cairo, and learning to play the Nay from one of the Whirling Turks in hospice trained Aljmames, and when he began to grow stronger promises spells playing the Nay at parties and weddings, has seen a cubist playing music and technical singer Abd El-hamoli, and the fame "Amin Barzi" attended the famous artist "Osman Musli" to Egypt specifically to listen to him.

Characterize the manner of the "Amin Barzi" in performance length and strength of self, and excellence in melodic transitions, and imaging and degrees Glissando tones is fixed, as was his own character and unique of its kind in (Altqasim) Performance of the play of free.

(Georges Saad)

"Georges Saad" was born in 1887 in Cairo, the assets of learning to play the Nay at the hands of the "Amin Barzi", has acquired his skill in playing through his church. "Georges Saad" knew when he joined the Takht "Om Kulthum" when she traveled to Baghdad in 1932, has been working with them until shortly before his death in 1964.

(Aziz Sadiq)

was born "Aziz Sadiq" in Cairo in 1896 and belonged to the environment aristocracy of ancient, "Aziz Sadiq" loved to listen for music at the bands of different identity, which had come to Cairo in the seasons of winter, much like the difference Turkish and Italian clubs and teams of Austria, and has worked in the areas of music are many.

Aziz is the honest players of the leading lights of Nay, who are distinguished in style was the Nay sound comes out very purity, was appointed composer "Mohammed Abdel Wahab", chairman and leader of his band and distributor of concert music mechanism associated with him music.

The fact that the band of the Institute of Arabic music in the era of the presidency of "Mustafa Beak Reda" to play Eastern literature in general and the Egyptian private and distributed automatically.

The last function to "Aziz Sadiq" is the presidency of the Eastern Division of the radio and had a great effort by the help of leaders "Abdul Halim Nouira" and "Ibrahim Hagag" and assistant "Ali Farag", "Aziz Sadiq".

died in 1965.

(Fahmi Al-madboly)

Born in 1910, he joined the Institute of Eastern Music in 1926, and studied to play the Nay at the hands of "Sheikh Ali Darwish" and "Aziz Sadiq".

Obtained a Diploma of the Institute in 1933, and was among the first batch that graduated at the Institute.

He was appointed music teacher inspection at the Ministry of public knowledge in 1934, and he taught at the Institute of playing Nay music.

He was a member of the task the Institute of music concerts by the revival of official dignitaries.

Were involved with some of the singers in their recordings and radio concerts theaters such as "Fethiye Ahmed", "Aziz Osman" and "Ibrahim Osman".

He died in 1959.

(Hussein Fadel)

Born in the town center is "Meat Memon-Alsenth" in the third of August in 1916.

He loves the music when he was young, he enrolled at the Institute of Music Federation in Cairo, and learning to play the Nay by "Helmi Abdul Aziz Kotah", and after completing his studies institute worked teacher for the Nay at the institute.

He attended the first primary school, primary, keeping aside from the (Koran), shared a lot of difference in male and female singers, including "Om Kulthum", "Farid al-Atrash", the team was reluctant to Egyptian radio music during the fifties, he was one of five members of the Egyptian radio, which was headed by "Mohamed Abdo Saleh", was also reluctant to team incommunicado Arabic music in the era of "Abdul Halim Nouira".

He worked in the Libyan radio a few years, and died in 1974.

(Hanafi El-Hennawi)

the famous "Hanafi Hassan El-Hanawi"; born in 1910, he joined the Institute of Arabic music in 1926, and studied with Nay playing by "Sheikh Ali Al Darwish" and "Aziz Sadiq".

Obtained a Diploma of the Institute in 1933, and was among the first graduating class at the Institute, was appointed music teacher inspection at the Ministry of public knowledge in 1934, and was taught at the Institute of Music.

One of the members of the Task Force Official Music Institute, was called (a band Akkad Great), took part with some singers like "Saleh Abdel-Hay", "Fethiye Ahmed" and "Abdo Serugi".

He died in 1967.

(Ismail El-Badri)

Was born in 1918, Loved the Nay by listening to two of the knights of this musical instrument, two "Georges Saad" and "Aziz Sadiq".

Was an amateur musician did not turn professional music, since he was a decent job of Petroleum Cooperative Society, and spent several years in Libya in the tasks of petroleum.

Nevertheless, he was interested in the development of Nay, which is one of the first who made metal keys (dimples/Ghmazat) for Nay and used to play.

The cooperation within a team of Egypt, who participated in the Seventh World Youth Festival which was held in Moscow in August 1957, And was a member of the Institute of Arabic music, and a member of the committee of trade union and participated in some concerts and seminars hosted by the Institute.

(Al-Sayed Suleiman Hussein)

Born Mr. "Suleiman Hussein" famous (Sayed Salem) in 1920 in the governorate of "Asiut", and came to Cairo in 1940 to try his luck in the world of professionalism, and went to the Union Institute musician and met the founder of the Institute late musician "Ibrahim Shafiq", who pledge to care and predicted his future large in the world of playing the Nay.

And there in the Union Institute musician playing with the band Institute, and with his colleague "Ali Faraj" and his colleague the "Shafiqah Ahmed", then appeared his talent with the late "Mohammed Kahlaoui", then joined the team greeting "Tahia Carioca" and was renowned even reached the Star of the East "Om Kalthoum" and worked as her band, and retired play after the departure of Ms. "Om Kulthum".

(Hafiz Ali Saleh)

Born "Hafez Ali Saleh", a famous (Mohammed Saleh) on the sixth of February in 1925, I like music when he was young, at the age of fourteen began to learn playing a flute, a student at the school, has paid his love of music in learning to play Nay, and began playing on the two machines that leave quite a flute, and began to turn professional Nay, and manufactures group of Nay by playing them in person.

Has been influenced by his playing on the Nay methods of playing both "Georges Saad" and "Mahmoud Sobh", because it was the habit of hearing the radio in the periods allocated to two per week, and in 1947, listen to his playing "Sheikh Zakaria Ahmed" admired him style at playing and began inviting him to work with him in a concert special, and gained "Mohammed Saleh" the benefit of his experience in working with (Altqasim) Playing free music "Zakaria Ahmed".

The work of the band for that as "Mohamed Abdu Saleh" player law is known, then the work of the team "Sayed Muhammad" and the Task "Attia Sharara", has logged a solo and facial free radio and television in Egypt, and then turned his art outside the country, he traveled to Lebanon and he stayed four years; play where in some great performances singer "Farid al-Atrash", and then traveled to Qatar, and after the curfew in some European countries, and then work in periods of big band music with authority of the Sultanate of Oman.

He was excelled playing style and discipline in the puffs and the use of dual voice frequently, until it became an essential part of the manner of the performance of his playing.

Attributed "Mohammed Saleh" for the development of instrument industry Nay through the transfer of holes and through the work of the menisci to put the hole in the right place, as he adjusts the holes, which provided the instrumentalists industry Nay under the trying experience of right or wrong; and a Nay appropriate for the player.

(Abdul-Hamid Mashaal)

was born in Cairo in 1926, he began playing the Nay is in the fifth year-old under the supervision of professor of music, "Ahmad Dada", and learned on his hands to making instrument Nay, and worked with musicians of various musical groups and top composers and singers,

with books and several musical pieces on the Nay and composed songs in all Arab radio stations.

The work of teaching Nay to students of the Higher Institute of Arabic music, and made pieces for the Nay solo in concerts in many European countries.

He spent several years the country's Arab and settled in Libya relaying works and taught Nay at institute, after which he returned to Egypt, then went to Algeria to work as a professor of music and singing the Arab radio and high school teachers of the university.

(Abd-Allah Nasr-Allah)

an alias (Al-Sayed Abu Sheefa), born in 1931 in Sharkia. Loved instrument of El Solamiah, has gained experience playing on this Instrument from some popular musicians teams, including "Mohammed Mohammed Ali Alsnhouta" and "Al-Sayed Zain" and "Abdul Latif Abu Rahim".

Sign up with the artist playing the Review "Nagwa Fouad" for ten years, also took part played with the top singers, including "Mohamed Rushdie" and "Shafiq Galal".

Was marked in a special manner free play (Altqasim); occupied by a collection of methods and "Georges Saad" "Aziz Sadeq", "Hussein Fadel".

He has in 1983 recording a cassette tape (Liali El Tarab) and includes a set of tires and (Altqasim) shrines of different musical gift with a spark and "Abdel-Fattah Mansi", "Mahmoud Hamouda"; and I consider this recording a match between some of the Knights of Altqasim in Egypt.

He died in 1998.

(Ali El-Hefny)

He is "Ali Ibrahim Mohamed El Hefny", was born in Assiut in 1934, has received the first School of Sciences luminous primary and secondary school Khedive Ismail in Cairo.

He learned to play the Nay by "El-Sayed Salem", then studied music at the Institute of Musical Union and the Institute of Arabic music in the Conservatory, he took part with many of the singers in Egypt and the Arab world.

He has taught to play the Nay in the chapters Liberal Studies, Ministry of Information in Kuwait since 1964, also worked at the Institute of Musical Studies and the Higher Institute of Musical Arts in Kuwait.

He has developed a curriculum to play the Nay using metal keys (Al Ghamazat), as happened on a number of certificates from the State of Kuwait.

(Mahmoud Effat)

Born in Cairo in the tenth of November 1935 and grew up in a musical family where his father has a beautiful voice. Learned music by his older brother, who was a singer and is fluent in playing the lute, and in high school he studied the rules of music, recorded music and then joined the team as a performer on the flute and then turned his hobby of the flute to the Nay and in 1954 obtained a high school.

He joined the Faculty of Commerce and in the same year he joined the band "El-Masiah" and artist associated with its leader, "Ahmed Fouad Hassan" was his right Hand and assumed the leadership of the band after his death received a Bachelor of Commerce in 1962.

Began to learn music since 1959, worked as a teacher of Nay at the Higher Institute for Music Education In 1967, he taught the Nay at the Higher Institute of Arab Music Academy of Arts in Cairo and was an expert for Nay institute.

He is the author of some instrumental music and for Nay, including (Amal – Al-Elm Wel-Eman – Samai Kord), and the important work composed specifically for "Mahmoud Effat" (Flute Concerto) for the gift of the Egyptian composer "Ateiah Sharara", (Demoaa El-Bolbol) for "Ahmed Fouad Hassan", and "El-Nay El-Saher" for the "Mokhtar El Sayed", play all by highly skilled. Was to

"Mahmoud Effat" his own style of play, where his interest in the skill for play (technique).

Was credited with exit the Nay of the field limited to the area of more than ability in creativity, expression, and showed us modern school for this machine.

And then died in the twenty-seventh of November 1994 in Cairo city.

(Galal Hussein)

It is "Galal Hussein Abdel-Moneim", born in 1936 in Cairo city.

He studied music at the Institute of Arabic music, and received a diploma in 1956.

Started its activities as a performer on the Nay during the last year in his music, where he worked with singers such as "Muhammad Sadiq", "Ibrahim Hamouda" and "Abdo Serugi".

Taught to play the Nay at the Faculty of Musical Education at Helwan University and the Higher Institute of Arab Music Academy of Arts in Cairo.

Many of his musical compositions, including music "the Afrah" to Reda Troupe for Folkloric Arts, he was brilliant in the performance of Free play music (Altqasim) what kind of free and balanced, and was long known to breadth of respiratory, and his playing prowess.

Work team in the era of Arabic music maestro "Abdul Halim Nouira", also contributed to playing with the band singing religious; where he took the music of the poems and aroused the religious were performed by the band, has died in Cairo in 1981.

(Wahba Labib)

Born "Wahba Labib Wasfi", and his fame (Wahib) on the tenth of October in 1936 in Beni Suef, began his hobby of music playing the whistle with his colleagues in the binge, and then began playing the Nay as he began his manner "Al-Sayed Salem", and after completing the stage high school he joined the Faculty of Law, Ain Shams University in Cairo in 1955, he joined the college team next to "Balieegh Hamdi" on the lute and "Salah Araam" on the violin and "Fayda Kamel" vocals, and then began to turn professional playing Nay subscribe with the band Nile – Abdel Azim Halim - in 1961, as well as participated in some recordings the other teams, then worked with the National Troupe of Arts People, and the Arab Music Ensemble, and participated as well as playing the Nay solo with many orchestras, and with months male and female singers.

Worked after his graduation at the university teachers at the Ministry of Education, and still worked and his next work of art as a performer on the Nay, and his style is his performance in the play within the modern style.

(Rizk Soliman)

Born "Rizk Soliman" at Zeinab district of Cairo City in 1945, he grew up in an environment dominated by a religious nature, the amateurs have to listen to the heritage of Arabic music and fascinated by it, during the preparatory phase of his next lesson how to play the flute at the Institute of Machine "Leonardo da Vinci" in Cairo; some professors at the hands of foreigners living in Egypt at that time, then felt that the character of the Arab musical influence inside and clear in style for playing Learning to play the Nay, and the already excelled and has applied all the methods learned from playing a flute in the development of his playing on the Nay.

He was studied to playing flute at the hands of the great musician "Al-Sayed Salem", and that was during his studies at the secondary level, and continued training hard to play Nay playing even mastered it.

After that "Rizk Soliman" began working in various bands as a performer Nay, and gained practical experience in playing together, so he ended up working in the biggest band "the Arab Music" Ensemble, under the leadership of artist " Abdul Halim Nouira", increased its experience after working with senior professors, and in 1980 began to concern "Rizk Soliman" idea of a Nay, as the industry Nay at that time was based on a set of (sense-made), there is no agreed standard method for the manufacture of this musical instrument.

Began "Rizk Soliman" to work on the next exercise to play the Nay, in 1981, worked as a performer and teacher of Nay at the Institute of Music in Qatar, and thus made available to him the time of testing for the manufacture of Nay, so the cultivation of plant (El-Ghab) that used to make Nay in the garden of his house, and led the industry to try to machine-specific tuned Nay spaces, and then installed the metal keys (dimples) of the Nay, such as (dimples) a flute, and after studying the continuous experiments in a row continued for about ten years was able to make a instrument Nay installed on the wall (dimples) through which the musician to lead all the shrines of Arabic music in the layers of different and this is a musical instrument invention newly boom major new industry in the history of Nay.

After the success "Rizk Solimn" to invention of this musical instrument, he returned to the homeland, and he played in "the Arab Music" Ensemble, to try their suitability in practice and actual practice in playing Arabic music, and the experiment is successful and able to new Nay to prove its presence in the labor market music.

The "Rizk Soliman" register his invention is in the Scientific Research Academy, under the number (775) on 14/12/1992 AD, and before that he presented research at the "Conference of Arab Music" held in "Cairo Opera House" in 1992, entitled (The New Egyptian Nay) presented his idea in the conference, and proved "Rizk Soliman" prove the success of his idea, that invention was

the latest big splash in the artistic circles since the announcement.

(**Abdel-Hamid Abdel-Ghaffar**)

Born in 1945, Cairo, district Farag, he loved the Nay accompanying for concerts and religious celebrations, and the praise of the Prophet, began to learn the Nay in the twelve years old, where he entered the Institute of "Ibrahim Shafiq" (Union Institute musician) Learning some of the theories of music and rules, then joined the Armed Forces where he joined the military school musicals instrument Learning to play the flute, and spent in that school nearly eight years, and began to apply what was play on flute along with gaining experience playing to hear all of "El-Sayed Salem" and "Hussein Fadel", "Mahmoud Effat", and he played the Nay in both the Arab Music Ensemble, led by "Abdul-Halim Nouira", the band Military Symphony. Also played in many teams that were associated with famous singers and female singers.

Play Concerto Nay written by "Abdul-Halim Nouira" (similar to the template suppository), and he taught playing Nay at the Higher Institute of Arabic music, and then the fact that the band (Liali) music and took over its leadership in the concerts the city lights and nights of television, hosted by the Radio and Television Union Egypt Arabic.

(Kadri pleasure)

The "Mustafa Qadri Serour", was born in 1947 in Cairo city. The fate "Qadri Serour" of the most prominent musicians Nay in Egypt, he received a Bachelor of Music Education from the Faculty of Musical Education, Helwan University in 1971, then worked as a lecturer from 1971 till 1976, and in 1976, he received "Qadri Serour" a master's degree on the subject entitled (the development of the Nay instrument and the manner of playing them), and then traveled to the United States of America in scholarship in the period from 1981 AD to 1983 AD, within the Mission co-supervision, where he earned a Ph.D. in 1986 on the theme of the title (Musical stairs, past and present in Egypt), and in 1994 he was appointed to the post of Professor of Department of Arabic music at the Faculty of Musical Education, Helwan University.

(Mohammed Abdel Nabi)

Was born at city of Menofia in 1950, he loved the Nay because of the influence of the excellence of his brother played it, and he has his brother under the auspices of his talent for three years, then moved the family to the city of Tanta, has worked alongside his studies during the preparatory stage playing the Nay with the elders who were doing praise the Prophet Muhammad, that was a golden opportunity for him to gain experience and knowledge with those professors bone fluent in the secrets and the performance of Arabic music, and after he

received "Mohamed Abdul Nabi", the certification prep joined the Institute of Music Teachers in Helwan, the Institute was not aware of Nay has left the institute and joined the department Secondary Higher Institute Arabic music, and ranked first in the acceptance tests the institute, in 1966, and in the Institute studied "Mohamed Abdul Nabi" at the hands of Mr. "Hanafi Hennawi" and Dr. "Hanan Zaffran" and "Wadih Abdel Sayed", and was watched in the committees of exams at the end of each academic year piper the great Mr. "Mahmoud Effat".

When he arrived, "Abdul Nabi", the third year of secondary "Mahmoud Effat" attached to his disciples to take care of the obvious musical talents.

In the year 1971, ended "Mohamed Abdul Nabi" from high school, and joined the department of Section Higher-Higher Institute for Arabic Music, and received a bachelor's degree in 1975 and after his graduation work of "Muhammad Abdul Nabi" musicians for Nay in different teams, among them band of (Sami Nasir, Abdul Azim Halim, Salah Araam and Mohammed Al-Qadi), and sometimes it works in the band (El-Masia) instead of Mr. "Mahmoud Effat", and when formed band the Higher Institute of Arabic music was joined by "Mohammed Abdul Nabi" since they were created during the academic year 1970, and was a trained band of that time, the artist known as "Abdel Halim Nouira", then took the train conductor known Egyptian "Shaban Abu-Saad".

And then took command of the band artist "Hussein Junaid", and in 1974 changed the name of the band at a ceremony held to mark the forty days on the death of Star of the East "Om Kulthum" in the ceremony, "Yousef al-Sibai", Minister of Culture of that time to change the name of the band to become (a band Om Kulthum) of Arabic music.

In 1981, he received "Mohamed Abdul Nabi", a master's degree in arts from the Higher Institute for Arabic Music, the Arts Academy in Cairo, where he presented a concert playing the accompaniment of some musical instruments, and at the same time presented to the Committee's discussion of the research paper entitled (the role of plant El-Ghab as a basis for some of the woodwinds) , and then went to work at the Institute of Music in Qatar.

He then returned to Egypt and continued his higher, until he received a doctorate degree in arts from the Higher Institute for Arabic Music Arts Academy in Cairo in 1989 on the subject (the fundamental difficulties faced by the Nay player and how to overcome them), the Prophet "Muhammad Abdul Nabi" earn this study, which he acquired in his career, and also increasing the value of research that has been under the supervision of the professional player of Nay Mr. "Mahmoud Effat".

May be included in the Prophet "Mohammed Abdul Nabi" Career Level until he became an agent of the Higher

Institute of Arab Music Academy of Arts, and was appointed dean of the Higher Institute for Arabic Music.

(Atef Imam Fahmi)

Was born Nay player "Atef Imam" in 1956, the village (Kafr Damanhour) is one of the villages of the province city of Zefta west.

"Atef Imam" attended to Cairo, he completed his preparatory secondary and then joined the department of the Higher Institute for Arabic Music in 1983, Department of specialty instrument Nay.

Then finished his bachelor's stage in 1980, and through his specialist Department received a bachelor's Cup best player of the Nay in 1979 and 1980, and was appointed a lecturer at the Higher Institute of Arabic music to teach the Nay in 1982.

Most "Atef Imam" of the task for "Om Kulthum", Arabic music since the time of the leadership of "Hussein Junaid", and assigned to teach Nay at the Faculty of Music Education as well as in the music department at the Faculty of Specific Education, in addition to his Academy of Arts, Higher Institute for Arabic Music, he then joined (the five-Hefny), who was involved in several concerts in Egypt and abroad, and at other times of the official work was jointly performed in the Orchestra National Troupe for Folkloric Arts.

Received a master's degree with honors in 1983 and was the subject of research (performers Nay in the twentieth century), then earned a Ph.D. in 1990 on the subject (a comparative study of the most important methods of playing the Nay in Egypt and Turkey) laude with honors.

Have had Dr. "Atef Emam" dean of the Higher Institute for Arabic Music in 2010.

(Mohammed Abdullah Mohammed Fouda)

Born in 1966 at city of Tanta, was known to (Mohamed Fouda), began playing the Nay when he was seven years old, participated in a musical activity school during the different stages of education, and during his studies at the secondary level participated in the working musician Tanta University, then came to Cairo and joined the Higher Institute for Arabic Music, where he earned a high school musical of the Institute, then joined the stage of the upper and received a Bachelor of Higher Institute of Arab Music Academy of Arts in 1995 a very good grade and won first place in the competitions that were held by the Ministry of Culture, participated as a performer in the band National Arab Music of the Cairo Opera House.

He traveled to many countries of the world and participated in many festivals, the beginning of the festival in the Islands of Japan twice in a row during the years (1990, 1991) Festival and silk Indies, France, Italy, Syria and elsewhere, has finished his higher education at the

Higher Institute of Arab Music Academy of Arts, nowadays he is a master's thesis for a master's degree in Arabic Music, Department of specialty instrument Nay.

(Mahmoud Kamal)

Was born in Cairo in 1966, loved instrument of Nay from a young age because of a hobby of his brother to play the Nay, and after the end of his middle school, joined the high school industrial and during that joined the department free at the Institute of Fouad for Arabic music, and learning to play the Nay at the hands of Dr. "Kadri Serour", he was able "Mahmoud Kamal" to finish high school musical and at one time, and then joined the department Secondary Higher Institute for Arabic Music, and studied playing Nay at the hands of Dr. "Mohamed Abdul Nabi", and then joined the Phase High Institute of year course the third studied with piper professional Mr. "Mahmoud Effat", until he received a Bachelor of Arabic music par excellence, and after military service joined the graduate, having earned a diploma record subject to obtain a master's degree in Arabic music of the Cairo Opera House, and through his band traveled to many European and Arab countries, the work of "Mahmoud Kamal" lecturer of Nay, Department of Machinery in the Higher Institute of Arab Music Academy of Arts and in 2001 received Mahmud Kamal, a master's degree, and was appointed a teacher assistant, and in 2006, he received "Mahmoud Kamal" PhD. and the theme (to adapt some of the work world to play on a Nay).

(Mamdouh Serour)

Born in Cairo in 1967, he joined "Mamdouh Serour" in 1982 high school at the Higher Institute for Arabic Music Art Academy, where he studied playing Nay at the hands of Dr. "Atef Emam", and instrumentalist professional Mr. "Mahmoud Effat", and after earning a high school musical in 1986, he joined Section Higher Institute, he graduated in 1992 magna cum laude, has been involved "Mamdouh Serour" as a performer Nay in many bands such as (a band Om Kulthum to the Arabic music, the band National Arab Music Division, Egypt Air, the band Cairo Heritage Division, Khaled Fouad, Band Fathy Salama), "Mamdouh Serour" to have participated in the musical accompaniment for many of the male and female singers in concerts in Egypt and outside Egypt, including (Karem Mahmoud - Mohamed Tharwat - Shihab Hosni - Khaled Ajaj - Mohamed Mounir - Mohamed Fouad - Angham - Ahlam).

"Mamdouh Serour" has taught at the Faculty of Specific Education in Alexandria in 1996 for three years.

(Amal Hennawi)

Reluctant Nay Egyptian known as the wife piper "Mamdouh Serour", was born in 1971 in Cairo, joined the department Secondary Higher Institute for Arabic Music in 1985 after obtaining the certification prep, where she learned to play the Nay at the hands of Dr. "Atef Emam" for seven years until she got Bachelor of Arabic music in 1991 with honors, then I joined the graduate stage, where

she studied Nay player at the hands of the Almighty, Mr. "Mahmoud Effat" and after his death and continued her studies with Dr. "Atef Emam", Nay has been involved as a performer in several concerts for the band The National Arab Music in 1999.

The "Amal Hennawi" one of the founders of the band (Daughters of the Nile), which included a group of women graduates from the Higher Institute for Arabic Music and Conservatory, The band has many of the concerts on the stage of the Cairo Opera House, also participated in concerts Festival and Conference of Arab Music, which is held annually in Cairo during the month of November, the "Amal Hennawi" teaching Nay playing at the Higher Institute for Arabic Music for two years, and in the Conservatory for four years.

She received a master's degree in 2001, the subject (the role of the Nay in the literature for each mechanism and the singing of "Ahmed Fouad Hassan", "Farid al-Atrash") and the message is under the supervision of Dr. "Atef Emam".

She received her PhD. in the subject in 2007 (derived from the proposed drill Nay works to improve the level of performance).

**Detailed explanation
for Nay**

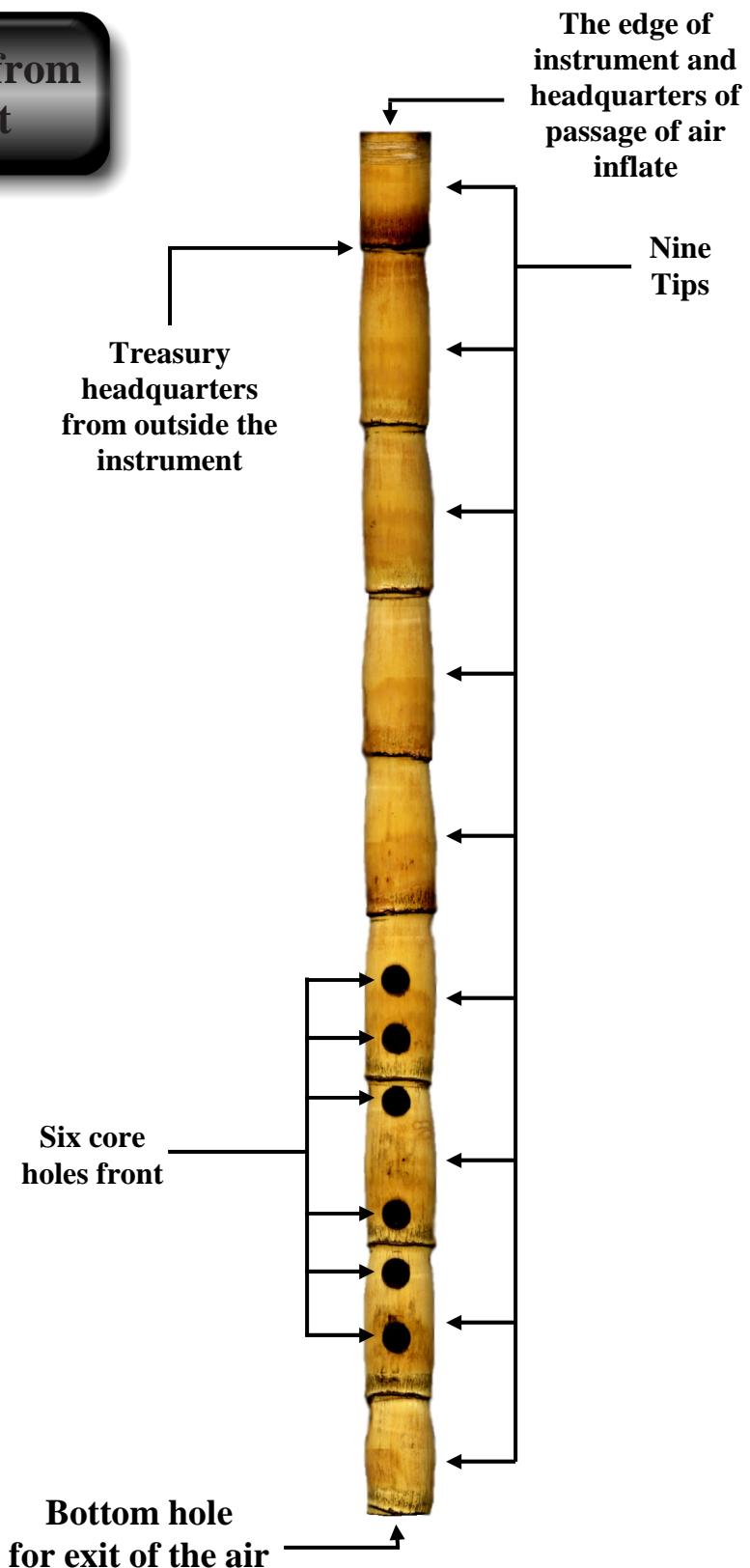
Detailed explanation for Nay

The Nay is a hollow rod made from a plant of the El-Ghab, open parties, and subject to industry Nay manufacturer in the experience of how to choose the trachea, both severity and whether large or small diameter, depending on the choice of the musician this wide area of the country by his mouth, and taken into account in the manufacture of instrument to be the Nay holes on the precise ratios between tones so as to be of the correct proportions of minutes.

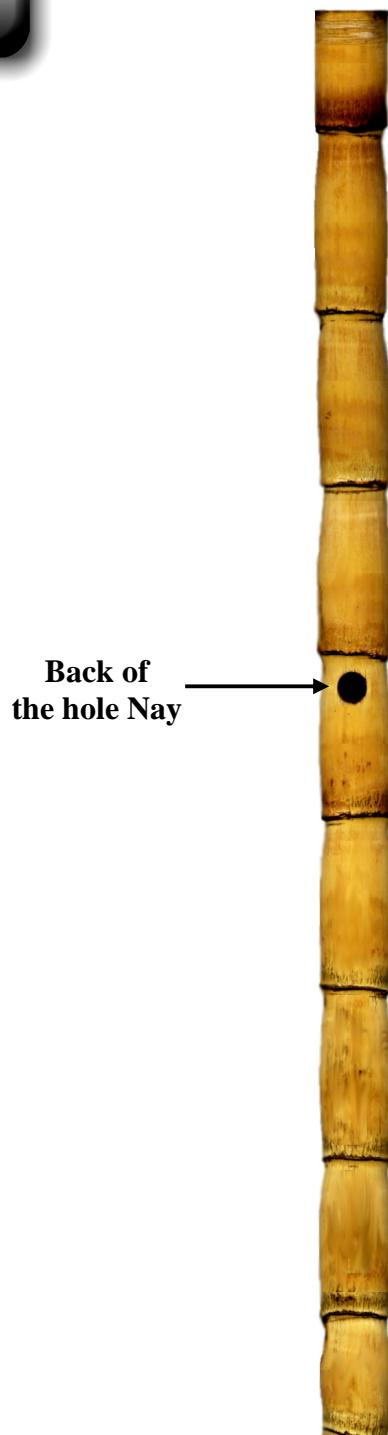
It is clear in the following figure illustrate flute and places of the holes on the wall of the instrument and slicing instrument Nay from home and its components, which consists of nine brain background is no different than any other kept away from the other, no matter what diameter or length or area of voice on the runway music which we feel compelled from playing, on the wall of the instrument is drilling six holes in front and the back hole is called the hole back, and there are the bottom of the horizontal bar the first Nay of the highest internal slot called the (Treasury), a small opening works to adjust the inflatable same instrumentalist and organization to adjust the audio classes of the instrument during play.

And the improvements made recently on the Nay that you added the two holes on the wall of the instrument so that the instrument from playing stairs colored (Chromatic) any you can Nay from playing tones without (Sikah) easily in performance during play, and this result to get the instrument to remove difficulties facing Nay player while playing melody of some tones that contains a conversion Natural tone (♯).

The Nay from the front



The Nay from the back



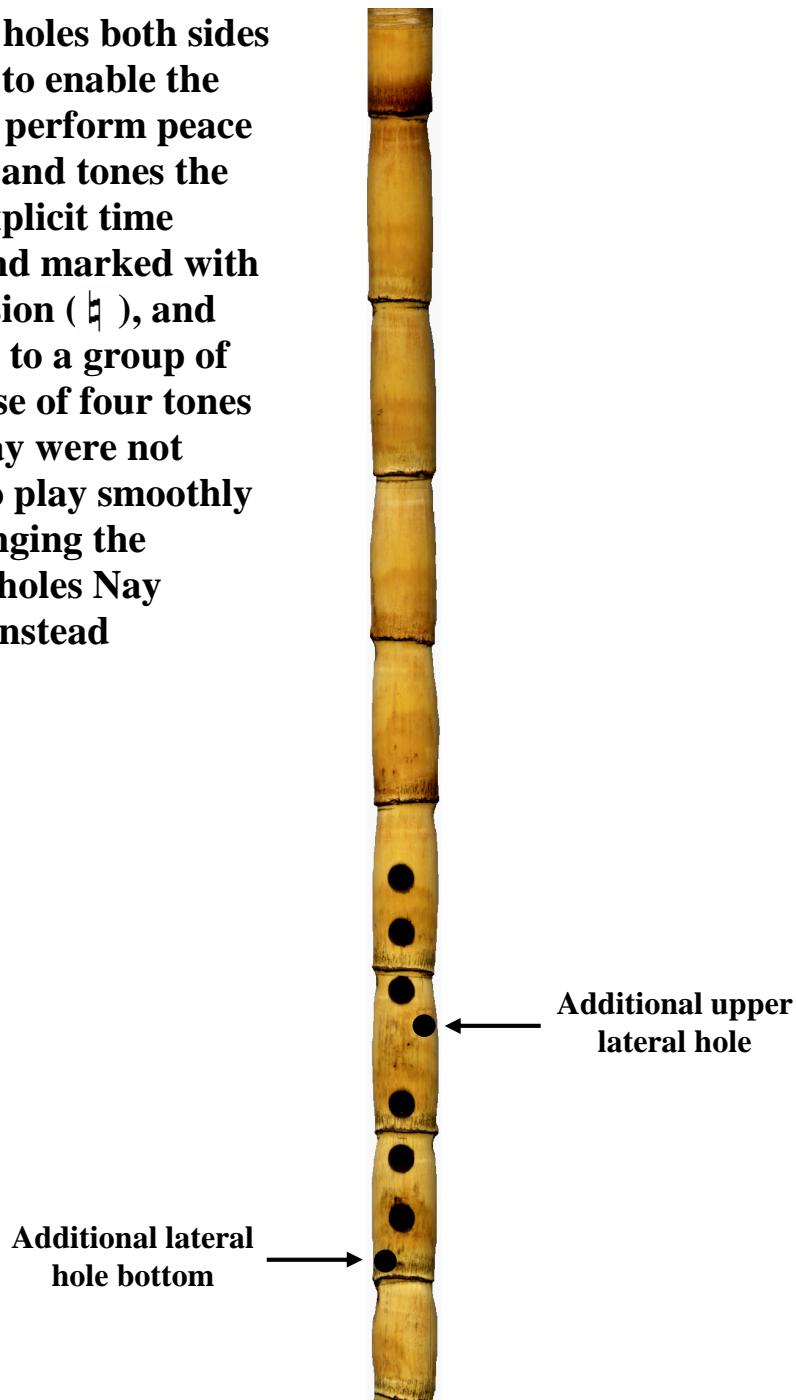


**The Nay
From inside**

It is clear to us in this form, and magnifying lens shown safe, and status within the Nay, and its location at the bottom of the first horizontal bar tip Nay.

Additional side holes of the Nay

Added two holes both sides of the flute to enable the machine to perform peace Chromatic and tones the crossbar explicit time required and marked with the conversion (\natural), and this applies to a group of Nay increase of four tones for each Nay were not available to play smoothly before, bringing the number of holes Nay nine holes instead of seven.



Voices of classes for Nay

Voices of classes for Nay

Uses tuning (tune) a group of Nays, three layers of sound are:

1) Large class voice:

That the equalized sound layers with the layer between the audio world (438.445) oscillation, which adjusts the machines in the Western Symphony Orchestra (Diapason).

2) Class, small voice:

A dimension that reduce ringing in full voice for the large class (global), to help the voices singing voice according to their capabilities in performance.

3) Middle-class voice:

That reduce a half after Tone-class sound big (global), and to assist in the music or sounds of the mechanism, especially those containing handed signs halftone sharp (#).

A set number group of Nay for used in the performance of Arabic music thirteen Nay, classified into three types according to the voice of the three layers of Nay, and by adding additional holes each side increased Nay four tones were not present in normal handed him came as follows:

First: Nays for large class audio :

A core layer, consisting of four Nays are:

1. Nay (El-Dokah).
2. Nay (El-Bosalik).
3. Nay (El-Nawa).
4. Nay (El-Hosainy).

Second: Nays for small class audio :

Assistance and the layer consists of three Nays are:

1. Nay (El-Agam).
2. Nay (El-Rasst).
3. Nay (El-Gaharkah).

To complement this group is added Nay (El-Nawa) and Nay (El-Dokah) and added to this group Nay (El-Kerdan), an double layer to Nay (El-Rasst).

Third: Nays for middle class voice:

It represents the additional layer is composed of four Nays are:

1. Nay (El-Dokah-half).
2. Nay (El-Bosalik-half).
3. Nay (El-Nawa-half).
4. Nay (El-Hosainy-half).

There is a group Nays, Nay does not fall in the classification of the three-layered sound, a Nay (El-Mahor) (B ♯) and there is a group of small class Nays, Nay (El-Kerdan) double layer Nay (El-Rast).

**Position of the Nay in
the hands of the musician
and instrumentalist position
of the instrument
(how to issue voice)
and the development
of fingers**

Position of the Nay in the hands of the musician and instrumentalist position of the instrument (how to issue voice) and the development of fingers

Position of the Nay in the hands of the musician:

The position of the Nay from player to player for each other for the musician left and right; If the musician Writing by Right Hand al-that is, using his right hand permanently in the whole day, this musician will put his hand right down the left hand of any use of his right hand in the closing holes, bottom, left hand close the holes top and becomes the Nay in the direction of the right of the instrumentalist; the left and the musician who uses his left hand permanently in the whole day, this musician is developing his left hand down the right hand his left hand which is used to close holes in the bottom of his right hand and close the holes in the top and becomes the Nay to the left of the musician.

Has not yet discovered whether there is a difference between the capabilities of the musician left for the right or vice versa, but it is best to put the Nay in an appropriate manner for the first player so he can be soft started playing with a positive reaction.

Instrumentalist position of the Nay:

Also some different views about the status of musicians from Nay to sit or stand while playing.

Some research has shown that scientific talk about the flexibility of hand movement and breathing has been the discovery of a lack of output in both modes, namely:

- In the sitting position:**

The instrumentalist master put the instrument in his hand, but there are some limitations simple breathing more broadly as the sitting position works not to leave a large area of the diaphragm and the abdominal cavity, but can fade this shortcoming of trying to organize self properly during the play.

- In a standing position:**

The musician is proficient in the full 100% of the development of the instrument in his hand, which affects the shortcomings of some performance Play despite the possibility of breathing well and better than the sitting position because of the breadth of the abdominal cavity and allow the diaphragm to move more easily without pressure on the abdominal cavity .

It is better to play in a sitting position next to the self-organizing and training for the possibility of self-storage cavities within the abdomen, lungs and mouth.

(How to issue voice):

With lips in a ready and then put a hole Nay upper mouth and placed tilted at an angle obtuse about 45 degrees so that it stays part of the edge of the instrument away from the lips to receive the air outside of the mouth Moving round the air inside the tube, and blow the Nay in a quiet breath is equal to happen to change the sound and the power of wind varies Pumping air force sound of a sound of blowing a quiet voice thick it is happening and must avoid bloated cheeks; where the Nay does not need a strong flow of air to the sound issue, except in areas of acute and called (Puff sound sharpest).



(Nay player mode)

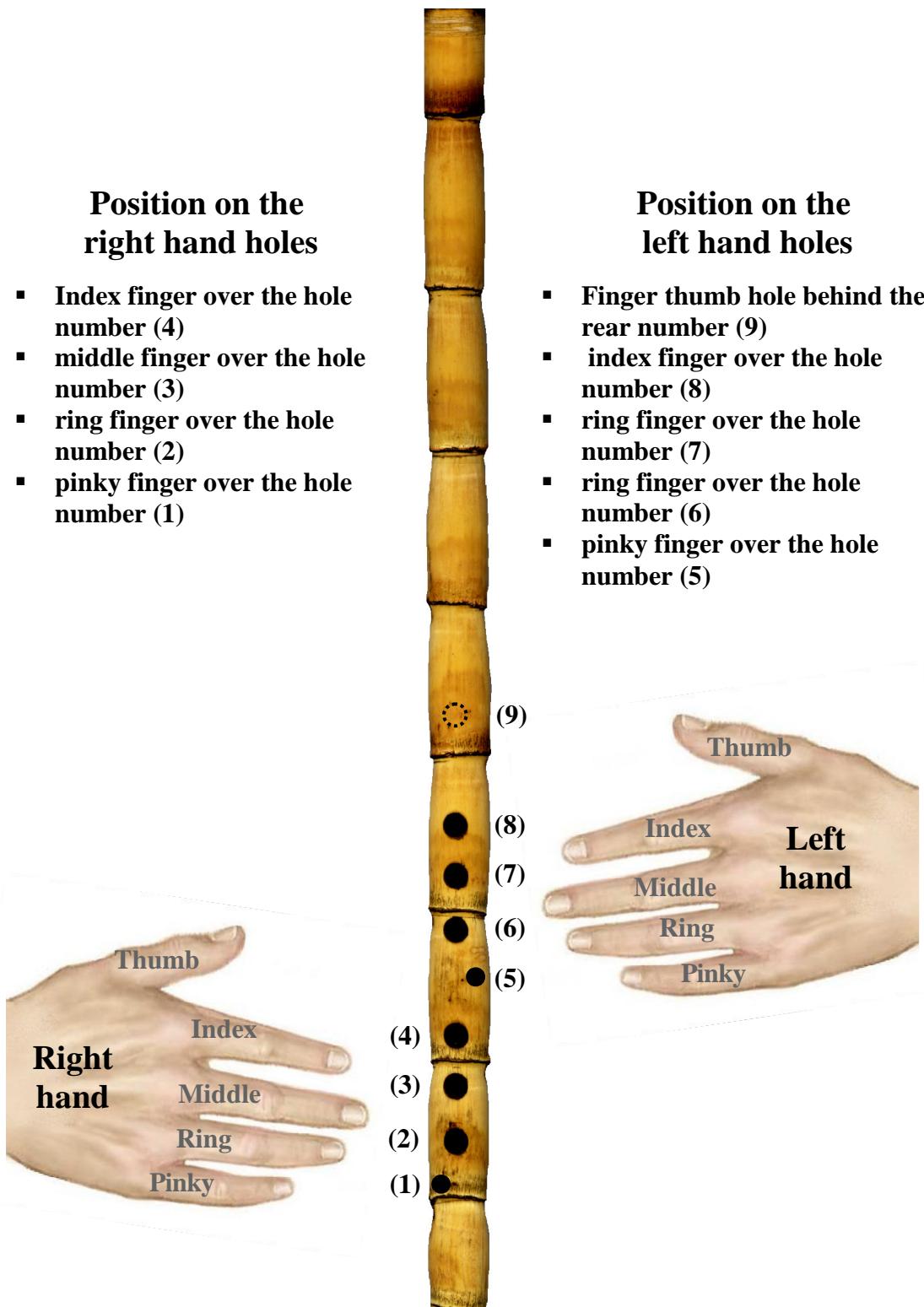
Put fingers on the machine:

Will be explained following the development of fingers vassals of the player right; finger is placed over the holes tightly so as not to leak air from between the fingers do not make a sound and fingers should be placed as follows:

- The right hand of each finger (ring finger - middle - index finger) on the three core holes; and thumb from the back judge musk.
- The left hand of each finger (ring finger - middle - index finger) on the three core holes and thumb hole to close back.

You must play the Nay mastery of the machine and take into account and put fingers over the holes tightly so as not to leak air from the holes making of for audio output and puts the musician, the musician must rotate to see the impact of the finger hole to make sure that tighten to close.

The following figure illustrates the development of the hands and the numbering of the fingers on the Nay



**Identify a set of seven
basic Nay,
and acoustic space
for each Nay,
and tones
of every one**

Identify a set of seven basic Nays, and acoustic space for each Nay, and tones of every one

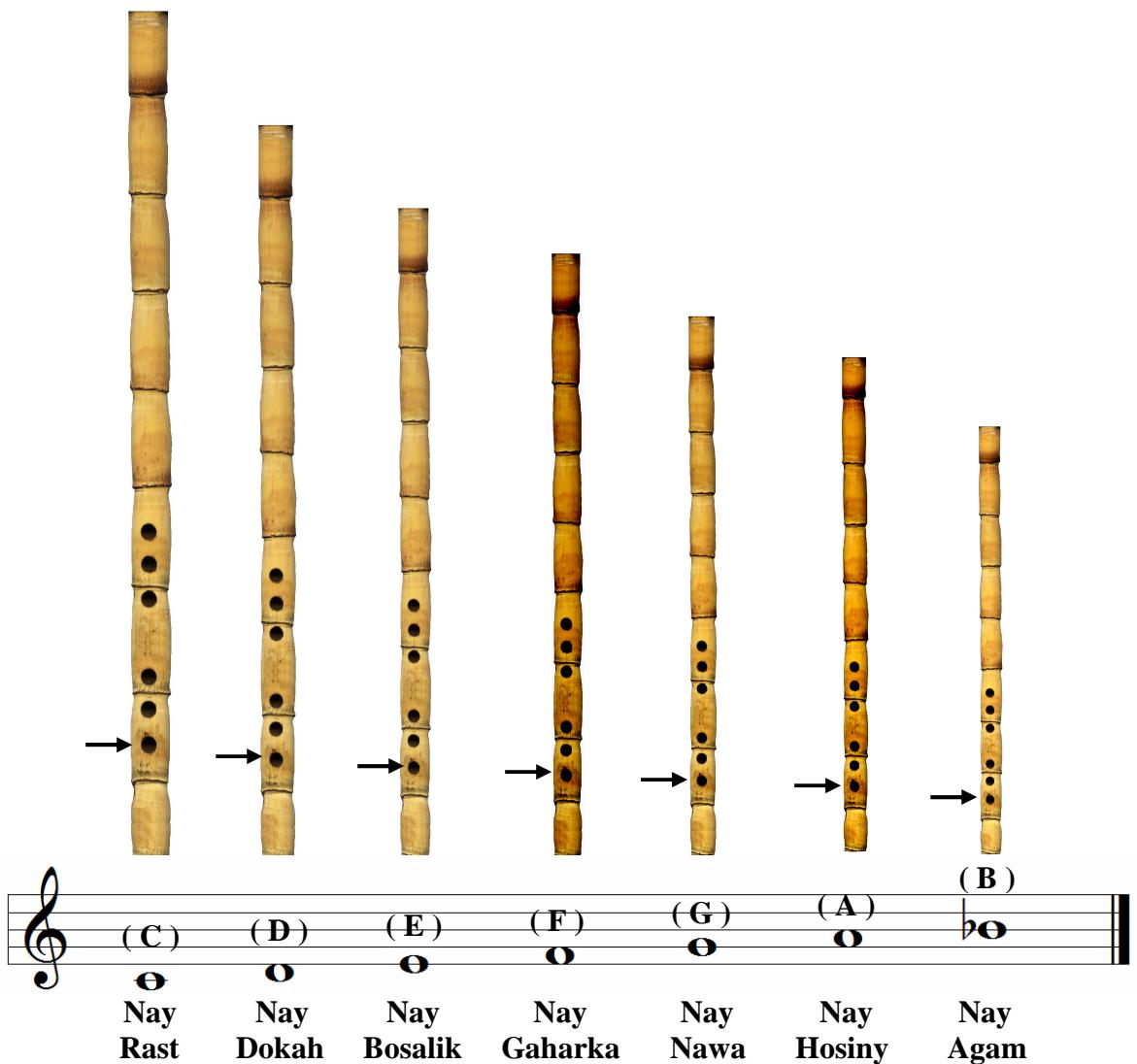
The group Nays as already mentioned that the total of thirteen Nay, but became a development that accompanied the era of pop-up technology in various fields and to the arts, including music, it has legalized its technology transfer programs Nay classes in studios for audio recordings and has also developed industry, electronic devices specializing in converting raw audio, and applied without leaving any negative impact from the effects of which add to the sound.

So it will be to clarify the seven basic Nays used in the field instrument play General of the Nay.



Watch out - Important Note

Nay called on each name has its own relative to the first hole primary in the Nay and will be illustrated through the following form:



Previous figure shows a set of seven basic Nay, and each class of Nay below the hole the first primary, which are attributed to name each of them by Nay, of the seven Nays.

And also as shown in Figure Nay different length of each of the seven, which will affect this difference in length on the audio unit and ruggedness which affects the sound of each class Nay of them.

Pumping air into the flute (wind):

The musician during the playing of Nay to the implementation process of complex chemical extremely accurate cosmic namely the transfer of air (gas abroad as a result of breathing) of the Energy voltage-to-energy sound with specific dimensions of any vibrations of sound resulting in musical sound which we call the voice of the Nay tones, or Nay music.

And numerous types of pumping the air in the Nay into five types, each issued by the air pumped into a series of musical tones of similar tones and in some cases and different in other times as follows:

- **The manner of inflatable air - Type first (puff sound thickest):**

This is Puff the first result from blowing the Pacific is very weak with the opening of the lips to give the audio layer is very thick, the number of tunes from this Puff fourteen musical score.

- **The manner of inflatable air – Type second (puff thick):**

This is Puff the second result from the increased pumping rate of the air is very simple for the previous bloating and flatulence caused by these fourteen musical score twice the previous class.

- **The manner of inflatable air – Type third (puff medium):**

This is Puff the third produced by blowing an average increase of pumping air from the previous bloating and bloating caused by the ten degrees of music, is the first of five degrees in this bloating are a repeat of the last five degrees of music in the former Puff (puff thick).

- **The manner of inflatable air – Type fourth (puff sharp):**

This is Puff the fourth produced by blowing strongly from the previous bloating taking into account the inclusion of the lips, bloating caused by these nine degrees of musical and the first three grades in this bloating are a repeat of the last three degrees of music in the former Puff (Puff medium).

- **The manner of inflatable air – Type fifth (Puff sound sharpest):**

This is Puff the fifth result from the increased intensity of wind power to pump air for the previous bloating taking into account the inclusion of the lips, bloating caused by these four musical scores.

We conclude from the above that:

Match the intensity of the air pumped into the Nay with the sound intensity and degree from the machine directly proportional; The more air pumped into the Nay sound and the more severe the degree and the less the air I pumped the volume and tone.

Important Note

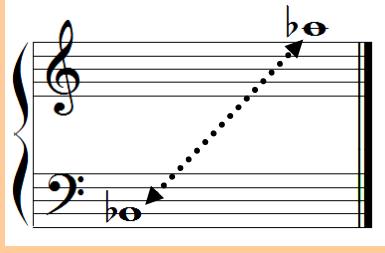
The manner of pumping air fifth (puff double tone) stop in the implementation of the possibility of the musician and the quality of the user during the industry Nay playing.

Will now explain each Nay from the group seven Nays core with a detailed explanation of acoustic space of the instrument and scores music of all Nay from a Nays seven on the runway music, but will not be tolerated on the status of Puff the fifth in a commentary as this Puff make the instrument in a manner playing not perfect in terms of the resulting sound.

Important Note

- If the hole Nay this way ● so closed in (finger putting on a hole).
- If the hole Nay in this way ○ so the hole open (finger is not on the hole).
- Player must play the Nay during the musical score, which is located at the top of their openings, Nay until the bottom of the third hole Nay that opens some holes, the lower grades while playing music overhead.
- And the cursor  will clarify the issue places the tone.

First: El-Rasst Nay

Statement	El-Rasst Nay
Length	67 centimeters
Number of core holes	7 Holes
Additional number of holes	2 holes
Total holes	9 holes
Acoustic space for the Nay	
The audio classes for the Nay	Layers are divided into regions of the Nay to the three types of thick and is called the puff sound thick and the medium is called the puff sound medium.

Will clarify the tones are now issued by Nay "El-Raast" and how each version of a musical score, and any hole caused by this class music and any type puff of air.

Musical scores issued by Nay "El-Rasst" by each puff in four cases, in the case of the closure of all holes in the case of each of the open hole (1, 2, 3) obtain a music degree in practice, place the fingers on the Nay "El-Rasst" as shown by Nay top of each degree of musical :

Diagram illustrating the fingerings for four different musical degrees on a Nay "El-Rasst". The top row shows the nay instrument with fingers covering the holes, corresponding to the notes on the musical staff below. The bottom row shows the musical staff with notes: Close all holes (b), Hole No. (1) (b), Hole No. (2) (o), and Hole No. (3) (b). A legend on the right side maps the puff sound to the hole numbers:

Puff sound sharp	b
Puff sound medium	o
Puff sound thick	b
Puff sound thickest	o

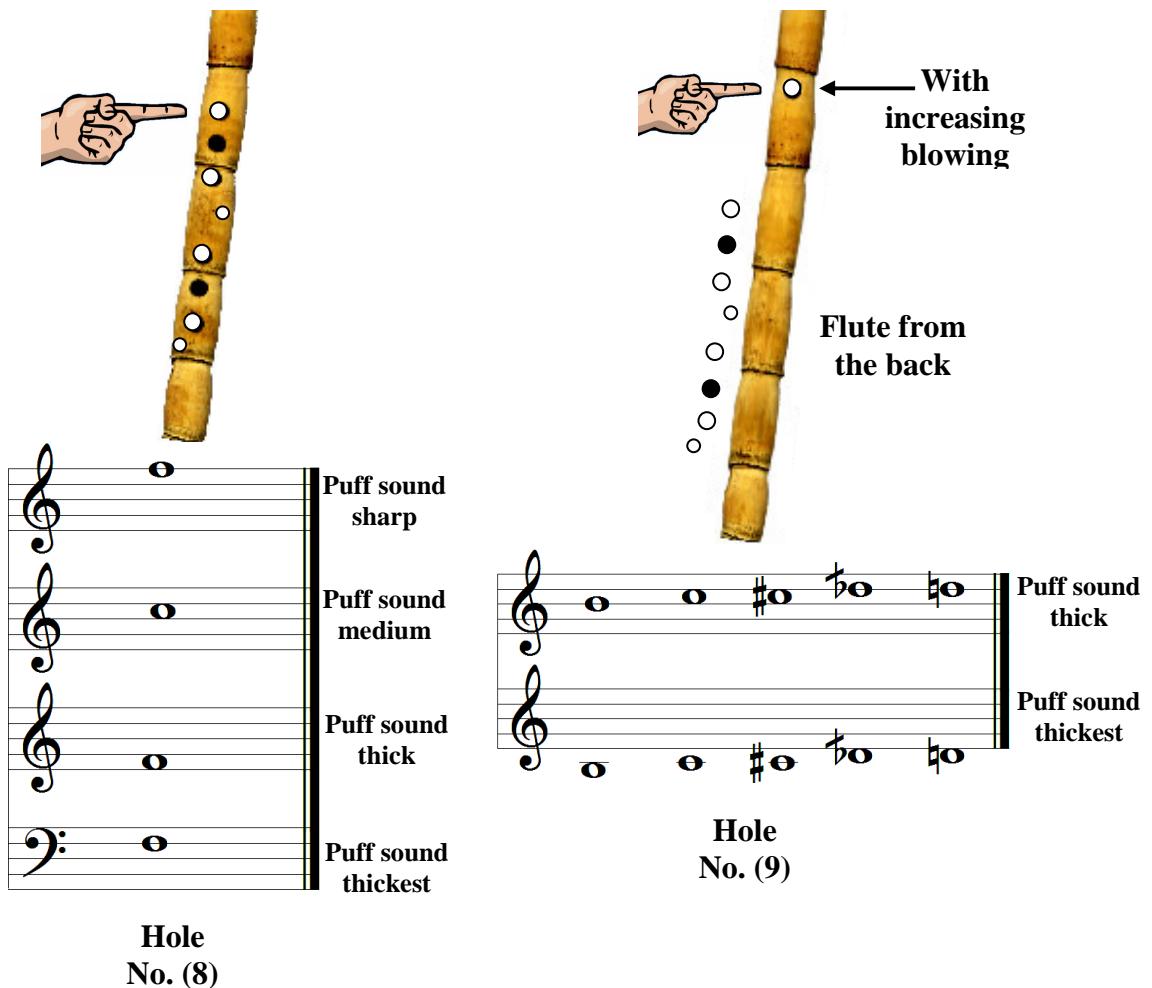
Close all
the holes Hole
No. (1) Hole No.
(2) Hole No.
(3)

He published scores of musical Nay "El-Rasst" by-puff in four cases during the opening of the hole (4, 5, 6, 7), obtain a music degree in practice, place the fingers on the Nay "El-Rasst" as shown Nay top of each musical score:

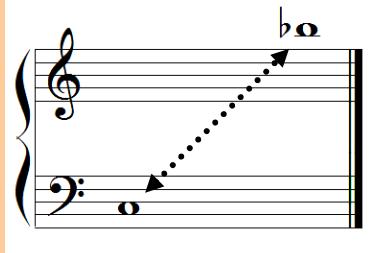
The diagram illustrates four different ways to play the Nay "El-Rasst" by opening different holes. Each method produces a different sound quality, represented by a specific musical note on a staff. The notes are arranged in a row, corresponding to the four positions shown above them. The positions are labeled as follows:

Hole	Music Note	Puff sound
No. (4)	sharp	sharp
No. (5)	medium	medium
No. (6)	thick	thick
No. (7)	thickest	thickest

He published scores of musical Nay "El-Rasst" by-puff in two cases during the opening of each hole (8, 9), obtain a music degree in practice, place the fingers on the Nay "El-Rasst" as shown Nay top of each musical score:



Second: El-Dokah Nay

Statement	El-Dokah Nay
Length	60 centimeters
Number of core holes	7 Holes
Additional number of holes	2 holes
Total holes	9 holes
Acoustic space for the Nay	
The audio classes for the Nay	Layers are divided into regions of the Nay to the three types of thick and is called the puff sound thick and the medium is called the puff sound medium and the sharp is called the puff sound sharp

Musical scores issued by Nay "El-Dokah" by each puff in four cases, in the case of the closure of all holes in the case of each of the open hole (1, 2, 3) obtain a music degree in practice, place the fingers on the Nay "El-Dokah" as shown by Nay top of each degree of musical :

Diagram illustrating the finger placement on a Nay "El-Dokah" and the corresponding musical notes for each case of hole closure or opening.

The diagram shows four positions of a hand pointing to different holes on a nay instrument. Below the instrument is a musical score with four staves. The first staff has a treble clef, the second has a bass clef, and the third has an alto clef. The fourth staff is empty. The musical notes are:

- Close all the holes: Empty note head
- Hole No. (1): Open note head
- Hole No. (2): Half-filled note head
- Hole No. (3): Filled note head

To the right of the notes is a vertical legend:

- Puff sound sharp (top)
- Puff sound medium
- Puff sound thick
- Puff sound thickest (bottom)

He published scores of musical Nay "El-Dokah" by-puff in four cases during the opening of the hole (4, 5, 6, 7), obtain a music degree in practice, place the fingers on the Nay "El-Dokah" as shown Nay top of each musical score:

The diagram illustrates four positions of a hand pointing to specific holes on a Nay instrument, corresponding to musical notes on a staff. The positions are as follows:

- Hole No. (4):** The hand points to the 4th hole from the bottom, which is a sharp sound (♯).
- Hole No. (5):** The hand points to the 5th hole from the bottom, which is a medium sound (♮).
- Hole No. (6):** The hand points to the 6th hole from the bottom, which is a thick sound (♮).
- Hole No. (7):** The hand points to the 7th hole from the bottom, which is a thickest sound (♯).

Below the staff, the notes are labeled with their corresponding hole numbers and puff sounds:

Hole No. (4)	Hole No. (5)	Hole No. (6)	Hole No. (7)
♯	♮	♮	♯
♯	♮	♮	♯
♯	♮	♮	♯
♯	♮	♮	♯

Puff sound legend:

- Puff sound sharp
- Puff sound medium
- Puff sound thick
- Puff sound thickest

He published scores of musical Nay "El-Dokah" by-puff in two cases during the opening of each hole (8, 9), obtain a music degree in practice, place the fingers on the Nay "El-Dokah" as shown Nay top of each musical score:

The diagram illustrates the fingering for the Nay "El-Dokah" and the resulting musical sounds. On the left, a hand is shown pointing to the eighth hole of the Nay, with a vertical line leading down to a musical score. The score consists of two staves: a treble clef staff and a bass clef staff. The notes on the treble staff are: sharp, medium, thick, and thickest. The notes on the bass staff are: sharp, medium, thick, and thickest. On the right, a hand is shown pointing to the ninth hole of the Nay, with a vertical line leading down to another musical score. This score also consists of two staves: a treble clef staff and a bass clef staff. The notes on the treble staff are: thick and thickest. The notes on the bass staff are: thick and thickest. The text "With increasing blowing" is written next to the hand pointing to the ninth hole.

Hole No. (8)

Puff sound sharp

Puff sound medium

Puff sound thick

Puff sound thickest

Hole No. (9)

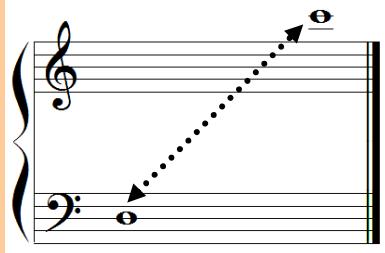
With increasing blowing

Flute from the back

Puff sound thick

Puff sound thickest

Third: El-Bosalik Nay

Statement	El-Bosalik Nay
Length	53 centimeters
Number of core holes	7 Holes
Additional number of holes	2 holes
Total holes	9 holes
Acoustic space for the Nay	
The audio classes for the Nay	Layers are divided into regions of the Nay to the three types of thick and is called the puff sound thick and the medium is called the puff sound medium and the sharp is called the puff sound sharp

Musical scores issued by Nay "El-Bosalik" by each puff in four cases, in the case of the closure of all holes in the case of each of the open hole (1, 2, 3) obtain a music degree in practice, place the fingers on the Nay "El-Dokah" as shown by Nay top of each degree of musical :

Diagram illustrating the finger placement on a Nay instrument to produce different musical notes, corresponding to the closure of holes and the opening of specific holes (1, 2, 3). The notes shown are sharp, flat, sharp, and sharp. The legend on the right maps these notes to puff sounds:

- Puff sound sharp
- Puff sound medium
- Puff sound thick
- Puff sound thickest

Close all the holes	Hole No. (1)	Hole No. (2)	Hole No. (3)
Sharp	Flat	Sharp	Sharp
Medium	Sharp	Sharp	Thick
Thick	Thick	Thick	Thickest
Thickest	Thick	Thick	Thick

He published scores of musical Nay "El-Bosalik" by-puff in four cases during the opening of the hole (4, 5, 6, 7), obtain a music degree in practice, place the fingers on the Nay "El-Bosalik" as shown Nay top of each musical score:

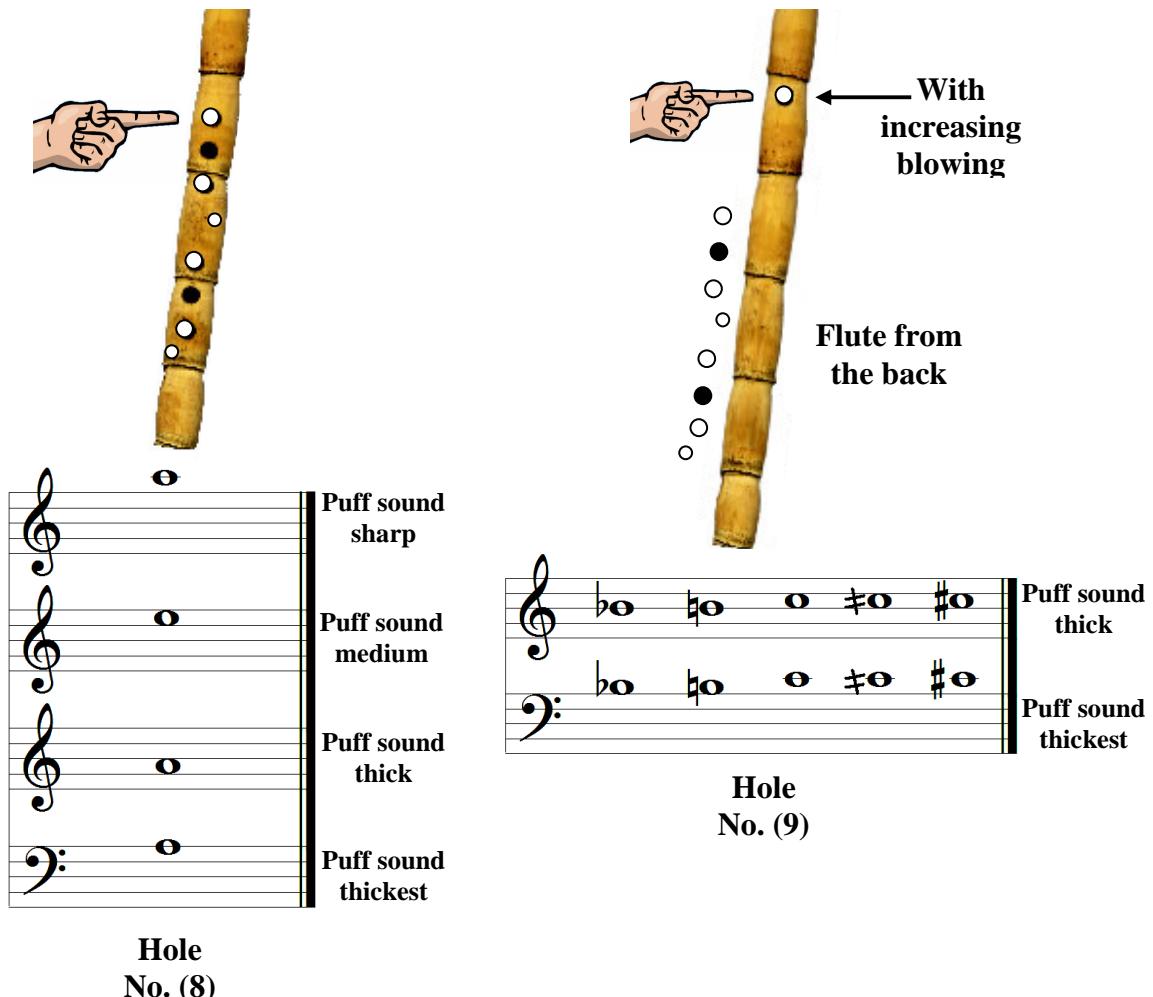
The diagram illustrates four different fingerings for a Nay instrument, each corresponding to a specific note on a musical staff and a specific puff sound intensity. The staff consists of four lines and four spaces, with a treble clef on the first line and a bass clef on the fourth line. The notes are as follows:

Hole	Notes	Puff sound
No. (4)	#o	sharp
No. (5)	#o	medium
No. (6)	o	thick
No. (7)	#o	thickest

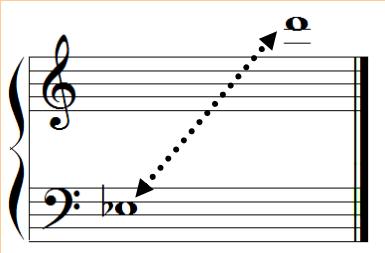
Legend:

- Puff sound sharp
- Puff sound medium
- Puff sound thick
- Puff sound thickest

He published scores of musical Nay "El-Bosalik" by-puff in two cases during the opening of each hole (8, 9), obtain a music degree in practice, place the fingers on the Nay "El-Bosalik" as shown Nay top of each musical score:



Fourth: El-Gaharka Nay

Statement	El-Gaharka Nay
Length	51 centimeters
Number of core holes	7 Holes
Additional number of holes	2 holes
Total holes	9 holes
Acoustic space for the Nay	
The audio classes for the Nay	Layers are divided into regions of the Nay to the three types of thick and is called the puff sound thick and the medium is called the puff sound medium and the sharp is called the puff sound sharp

Musical scores issued by Nay "El-Gaharka" by each puff in four cases, in the case of the closure of all holes in the case of each of the open hole (1, 2, 3) obtain a music degree in practice, place the fingers on the Nay "El-Gaharka" as shown by Nay top of each degree of musical :

Diagram illustrating the finger placement on a Nay (flute) corresponding to musical notes on a staff, with a vertical legend for puff sound thickness.

The notes on the staff are: B-flat, B, A, and B-sharp.

The finger positions are:

- Close all the holes** (All holes closed)
- Hole No. (1)** (First hole from the bottom closed)
- Hole No. (2)** (Second hole from the bottom closed)
- Hole No. (3)** (Third hole from the bottom closed)

Vertical legend (Puff sound thickness):

- Puff sound sharp
- Puff sound medium
- Puff sound thick
- Puff sound thickest

He published scores of musical Nay "El-Gaharka" by-puff in four cases during the opening of the hole (4, 5, 6, 7), obtain a music degree in practice, place the fingers on the Nay "El-Gaharka" as shown Nay top of each musical score:

The diagram illustrates four different fingerings for a Nay instrument, each corresponding to a specific note on a musical staff and a specific puff sound intensity. The staff consists of four lines of music, with each line having a note. The notes are: Treble clef, sharp (F#), medium (B), thick (D), and thickest (A). The legend on the right side of the staff indicates the puff sound intensity for each note:

- Puff sound sharp (Treble clef, F#)
- Puff sound medium (Second line, B)
- Puff sound thick (Third line, D)
- Puff sound thickest (Fourth line, A)

Below the staff, the four positions are labeled:

- Hole No. (4)
- Hole No. (5)
- Hole No. (6)
- Hole No. (7)

He published scores of musical Nay "El-Gaharka" by-puff in two cases during the opening of each hole (8, 9), obtain a music degree in practice, place the fingers on the Nay "El-Gaharka" as shown Nay top of each musical score:

Hole No. (8)

Hole No. (9)

Flute from the back

With increasing blowing

Puff sound sharp

Puff sound medium

Puff sound thick

Puff sound thickest

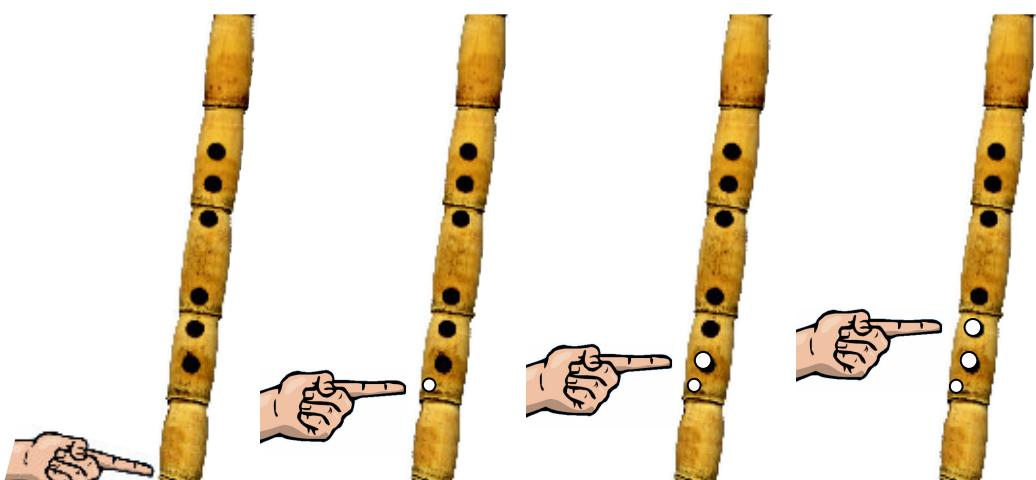
Puff sound thick

Puff sound thickest

Fifth: El-Nawa Nay

Statement	El-Nawa Nay
Length	44 centimeters
Number of core holes	7 Holes
Additional number of holes	2 holes
Total holes	9 holes
Acoustic space for the Nay	
The audio classes for the Nay	Layers are divided into regions of the Nay to the three types of thick and is called the puff sound thick and the medium is called the puff sound medium and the sharp is called the puff sound sharp

Musical scores issued by Nay "El-Nawa" by each puff in four cases, in the case of the closure of all holes in the case of each of the open hole (1, 2, 3) obtain a music degree in practice, place the fingers on the Nay "El-Nawa" as shown by Nay top of each degree of musical :



The diagram illustrates four different fingerings for the nay instrument, each corresponding to a specific note on a musical staff. The notes are: a solid circle (representing all holes closed), a circle with a dot (representing hole 1 open), a circle with a dot and a vertical line (representing hole 2 open), and a circle with a dot and a horizontal line (representing hole 3 open). Below the staff, the fingerings are labeled: "Close all the holes", "Hole No. (1)", "Hole No. (2)", and "Hole No. (3)". To the right of the staff, a vertical column of text defines the four puff sounds: "Puff sound sharp", "Puff sound medium", "Puff sound thick", and "Puff sound thickest".

Fingering	Notes	Puff sound
Close all the holes	solid circle	Puff sound sharp
Hole No. (1)	circle with dot	Puff sound medium
Hole No. (2)	circle with dot and vertical line	Puff sound thick
Hole No. (3)	circle with dot and horizontal line	Puff sound thickest

He published scores of musical Nay "El-Bosalik" by-puff in four cases during the opening of the hole (4, 5, 6, 7), obtain a music degree in practice, place the fingers on the Nay "El-Bosalik" as shown Nay top of each musical score:

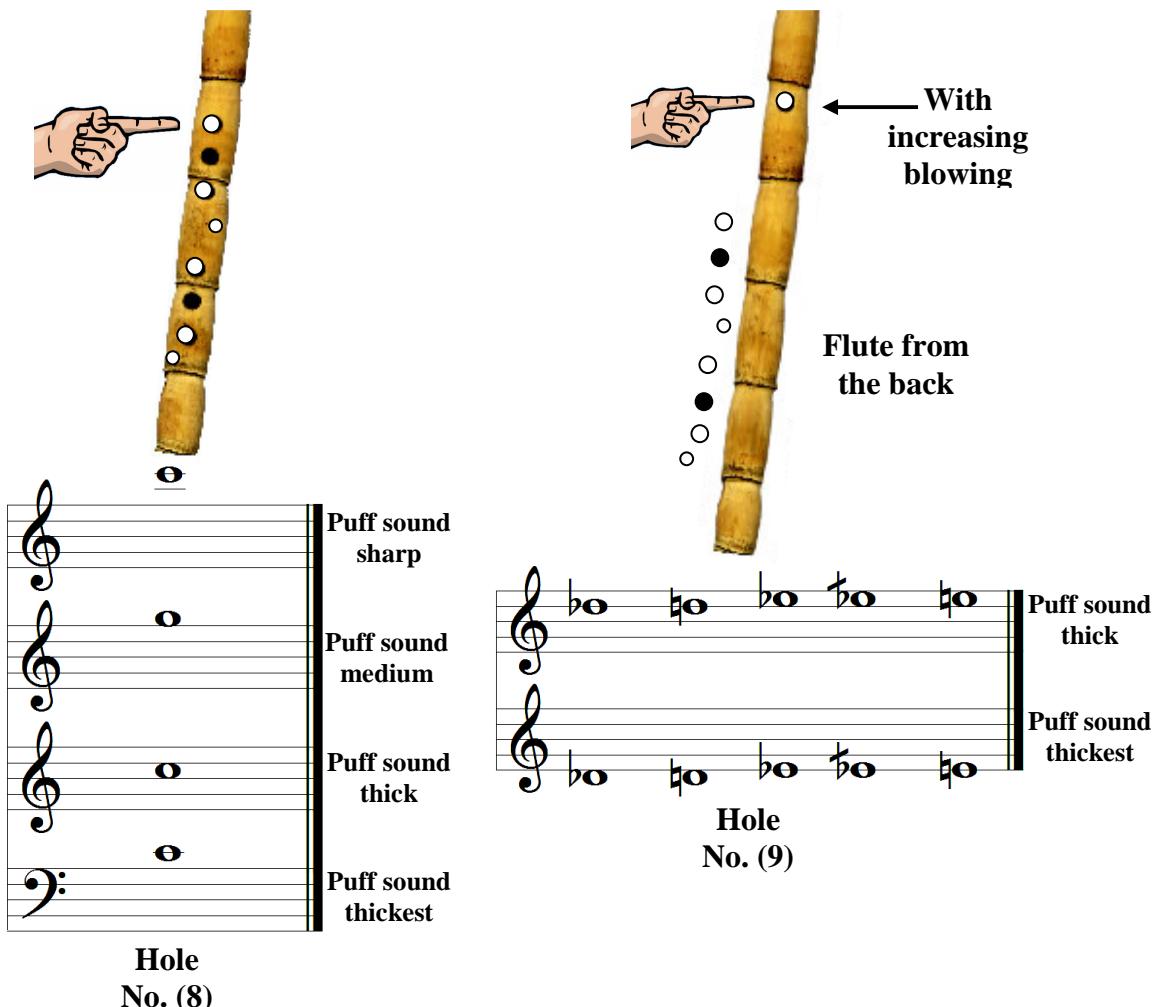
The diagram illustrates four different fingerings for the Nay "El-Bosalik". Each fingering is shown with a hand pointing to a specific hole on the instrument. Below the instrument, a musical staff shows the corresponding note for each fingering. To the right, a vertical legend maps puff sound intensity to note placement:

Puff sound	sharp
medium	sharp
thick	medium
thickest	sharp

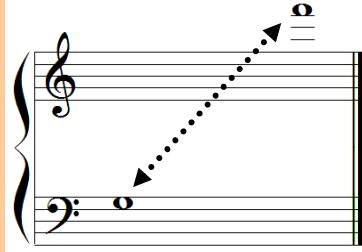
Below the staff, the holes are labeled with their numbers:

Hole	No. (4)	No. (5)	No. (6)	No. (7)
------	---------	---------	---------	---------

He published scores of musical Nay "El-Bosalik" by-puff in two cases during the opening of each hole (8, 9), obtain a music degree in practice, place the fingers on the Nay "El-Bosalik" as shown Nay top of each musical score:



Sixth: El-Hosiny Nay

Statement	El-Hosiny Nay
Length	40 centimeters
Number of core holes	7 Holes
Additional number of holes	2 holes
Total holes	9 holes
Acoustic space for the Nay	
The audio classes for the Nay	Layers are divided into regions of the Nay to the three types of thick and is called the puff sound thick and the medium is called the puff sound medium and the sharp is called the puff sound sharp

Musical scores issued by Nay "El-Hosiny" by each puff in four cases, in the case of the closure of all holes in the case of each of the open hole (1, 2, 3) obtain a music degree in practice, place the fingers on the Nay "El-Hosiny" as shown by Nay top of each degree of musical :

The diagram illustrates four different fingerings for a nay instrument, each producing a different musical note. The notes are arranged on a staff with a treble clef and a bass clef. The fingerings are as follows:

- Close all the holes:** The note is an open (C).
- Hole No. (1):** The note is sharp (D).
- Hole No. (2):** The note is medium (E).
- Hole No. (3):** The note is thick (B-flat).

Legend:

- Puff sound sharp
- Puff sound medium
- Puff sound thick
- Puff sound thickest

He published scores of musical Nay "El-Hosiny" by-puff in four cases during the opening of the hole (4, 5, 6, 7), obtain a music degree in practice, place the fingers on the Nay "El-Hosiny" as shown Nay top of each musical score:

The diagram illustrates four different fingerings for a Nay instrument, each producing a different musical note. The notes are arranged in a 4x2 grid on a musical staff. The notes are: **Hole No. (4)** (sharp), **Hole No. (5)** (medium), **Hole No. (6)** (thick), and **Hole No. (7)** (thickest). The notes are: **#o**, **o**, **o**, **#o** in the first row; and **#o**, **#o**, **#o**, **o** in the second row. Below the staff, a legend maps these sounds to the opening of specific holes:

- Puff sound sharp: Hole No. (4)
- Puff sound medium: Hole No. (5)
- Puff sound thick: Hole No. (6)
- Puff sound thickest: Hole No. (7)

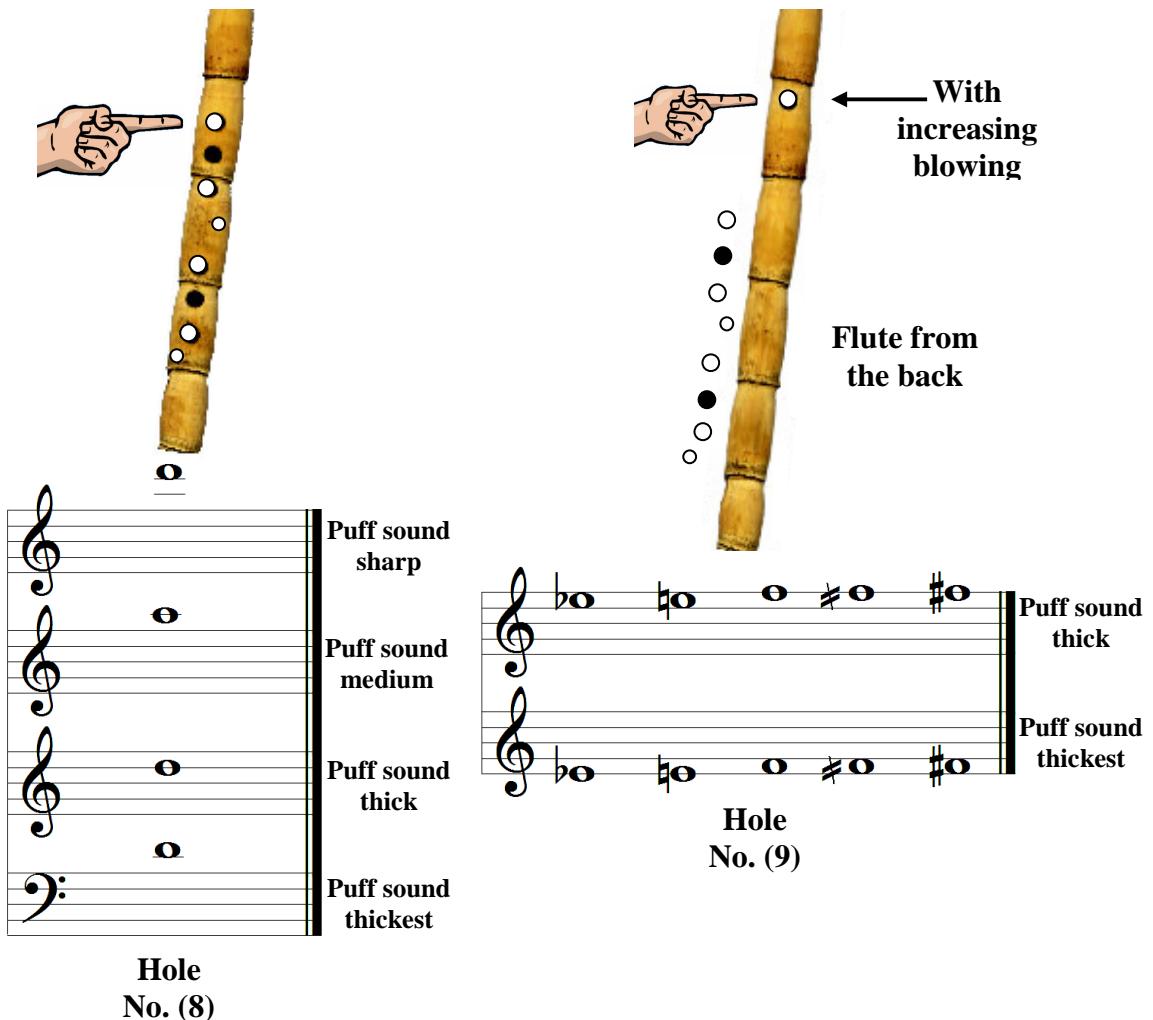
Hole
No. (4)

Hole
No. (5)

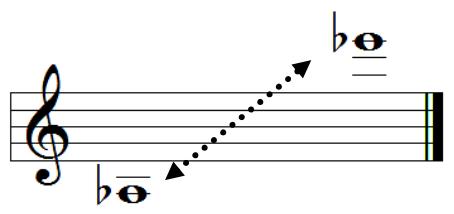
Hole
No. (6)

Hole
No. (7)

He published scores of musical Nay "El-Hosiny" by-puff in two cases during the opening of each hole (8, 9), obtain a music degree in practice, place the fingers on the Nay "El-Hosiny" as shown Nay top of each musical score:



Seventh: El-Agam Nay

Statement	El-Agam Nay
Length	37 centimeters
Number of core holes	7 Holes
Additional number of holes	2 holes
Total holes	9 holes
Acoustic space for the Nay	
The audio classes for the Nay	Layers are divided into regions of the Nay to the three types of medium is called the puff sound medium and the sharp is called the puff sound sharp and the sharpest is called the puff sound sharpest

Musical scores issued by Nay "El-Agam" by each puff in four cases, in the case of the closure of all holes in the case of each of the open hole (1, 2, 3) obtain a music degree in practice, place the fingers on the Nay "El-Agam" as shown by Nay top of each degree of musical :

The diagram illustrates four different fingerings for a nay instrument, each producing a different musical note. The notes are arranged on a staff with a treble clef and a bass clef. The fingerings are as follows:

- Close all the holes:** The note is a flat (b) on the treble staff and a flat (b) on the bass staff.
- Hole No. (1):** The note is a sharp (♯) on the treble staff and a sharp (♯) on the bass staff.
- Hole No. (2):** The note is a neutral (o) on the treble staff and a flat (b) on the bass staff.
- Hole No. (3):** The note is a sharp (♯) on the treble staff and a sharp (♯) on the bass staff.

Below the staff, a legend indicates the meaning of the four fingerings:

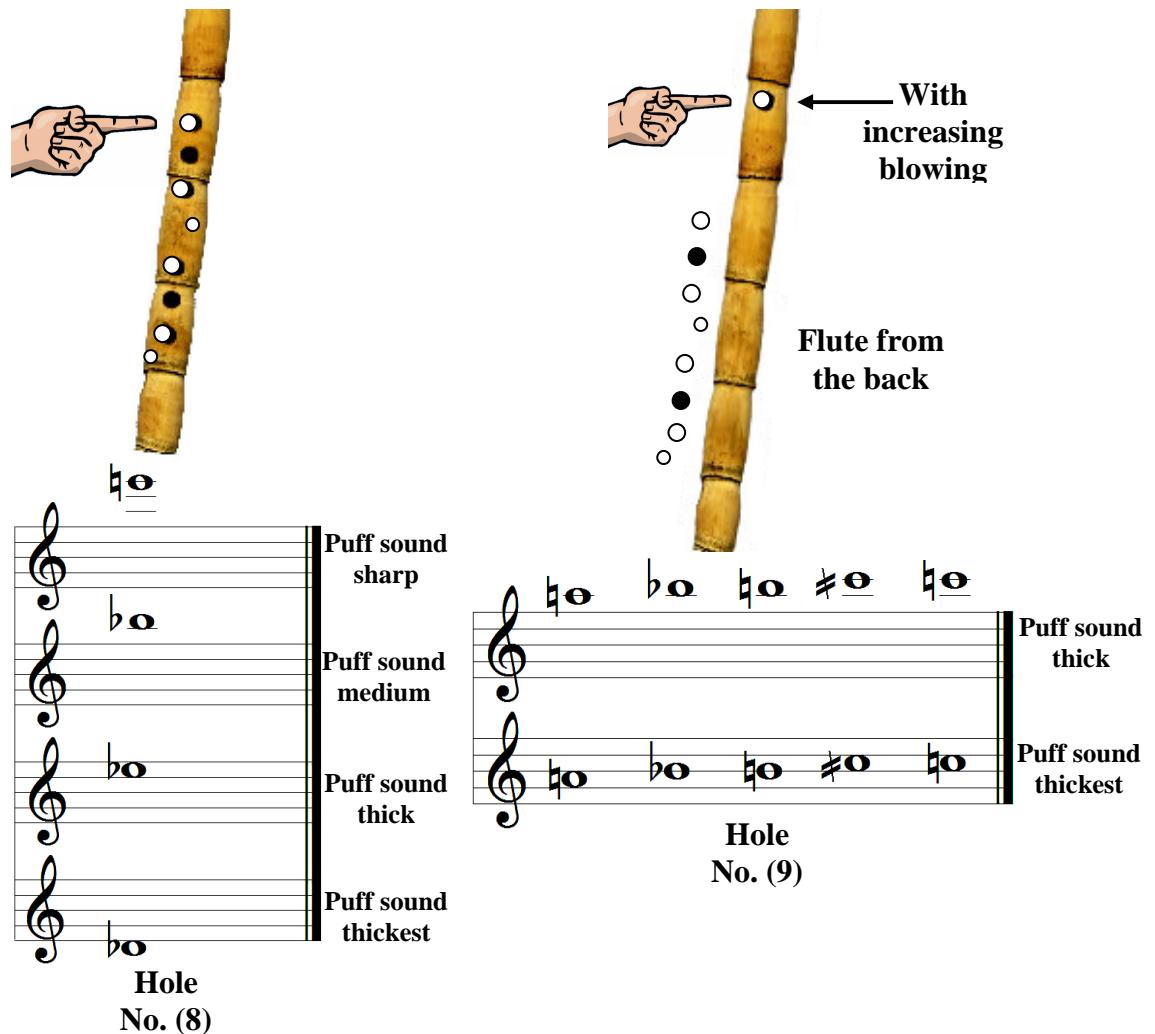
- Puff sound sharpest
- Puff sound sharp
- Puff sound medium
- Puff sound thick

He published scores of musical Nay "El-Agam" by-puff in four cases during the opening of the hole (4, 5, 6, 7), obtain a music degree in practice, place the fingers on the Nay "El-Agam" as shown Nay top of each musical score:

The diagram illustrates four different fingerings for the Nay "El-Agam" on a musical staff. Each nay is shown with a hand pointing to a specific hole. Below the staff, the notes are labeled with their corresponding hole numbers and a description of the puff sound.

Hole	Notes	Puff sound
No. (4)	$\sharp\circ$	sharpest
No. (5)	$\sharp\circ$	sharp
No. (6)	$\flat\circ$	medium
No. (7)	$\sharp\circ$	thick

He published scores of musical Nay "El-Agam" by-puff in two cases during the opening of each hole (8, 9), obtain a music degree in practice, place the fingers on the Nay "El-Agam" as shown Nay top of each musical score:



**Identify the character's
voice of Nay**

Identify the character's voice of Nay

The timbre of the Nay is very unique of its kind in the sounds of musical instruments; because of its since and the warmth and tenderness, and the Nay has a lot methods foul voice depending on the quality of industry Nay and the potential of the musician, and also one of the influences to the sound of Nay temperature in the vicinity of the field of play.

And also in the case where the wide-diameter hole Nay, then it is full will affect the sound and display, but if the hole diameter decreases the medium Nay of his voice, but the musician can play the soprano tones with ease while playing any less effort.

Also the basics of influence in the character's voice Nay musical expression is a fundamental part of the performance of the musician, is the one who helped him to show a sense of a specific amount to a perfect, the player who's creative artist is one who can bend his skills performance, and makes some sort of ability to breathe life and movement in musical compositions, adding to the feelings of his soul and feelings.

Some believe sometimes, that the capacity for innovation and creativity to one of the players while playing the author is; is only a feature displayed by the Laureates only; is the gift of a role, but the birth rate of people Laureates in this world is very limited, in spite of that, we find large numbers of musicians become professional musicians; have shown that the life they come most renowned performers on the results of their work for continuous high-Permanent; which depends on

the careful study of the best performing models expressive, and the depth and sensitivity of hearing the music, and each player should be trying to create a personal manner of my performance of its own.

And also has a Nay could be the diversity of classification of the character of her voice during sadness and during joy and during the accompanying "Al-Tawashih" and religious prayers, there are many methods of different characteristic sound the user during the playing of each depending on the musician as already mentioned, others depend on the quality of the machine industry.

And Nay performers see the methods pertaining to expressive performance instrument when it will be a special performance in the performance of the different expressions that each element of which reflects the performance of the manner of important aspects of aesthetic styles.

Methods and terminology to play the Nay

Methods and terminology to play the Nay

There are many methods and terms for the instrument to play the Nay and vary according to each piece but they differ in the playing time of all non-restricted and unrestricted time of player to another, but there are rules in the methods of playing the Nay, which must be identified, including:

1) **Vibrato:**

What is meant by the broken air stream within the body of the machine as a result of pumping the air in a special way he spoke ripples variable affecting the properties of sound output in terms of high and low tone in the very narrow limits, which adds a special color vibrations of the voice of the instrument, and not a sign of vibrato write on sheets of music are musical experience and effort to highlight the potential of players of the machine.

• **Types of vibrato:**

a) Vibrato throat:

Is the easiest types of vibrato in terms of ease him out because he made spontaneously during the performance and result from shaking during the vocal cords because of their vulnerability exhaled air that passes through it.

b) Vibrato diaphragm:

It is produced as a result of the movement of contraction and energizes the muscles of the

diaphragm, they produce many of the tremors with the rush of exhaled air.

c) Vibrato Jaw:

Is the result of the expansion slot and narrow lips.

d) Vibrato Vibration machine with the head :

A type frequently spread to the Nay performers, a musician that is shaking the head with a instrument vibration releasing vibrato tones, and the most appropriate types of performers vibrato Nay is vibrato throat.

2) Glissando:

Is the sliding or dragging the volume of the tone to another, whether the distance between them short or long, symbolized by a slash between the two sounds, and gradually the use of slip due to the possibilities of the musician himself in adapting itself to the fingers and glide it in Kromatic to the severity of fading.

3) Staccato:

Strikes is a very fast tongue leading edge of the tongue behind the upper front teeth and put points referred to above or below the tone and performance will be a shorter period of fundamental, and must be controlled in the technique of the tongue and fingers together, especially in the strings quickly and control the amount of air to play tones and tones especially high where you need to join the musician's lips more than normal to the

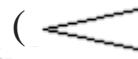
flow of the air intake of the most powerful version in the upper tones.

4) **Legato:**

Symbolizes his bow up or down a few successive tones or musical phrase and leads to the flute, or any machine breathed by the extended self.

The training must be in tones such as long-time (Rond) taking self-correct as stated in the definition of the self.

5) **Crescendo – Diminuendo:**

Symbolized by two lines inseparable stuck in a gradual widening of the weak force crescendo (), from weakness to strength Diminuendo () or two together and this reference as written.

6) **Trill:**

Denoted b (tr) and the highest tone is repeated two votes are the original sound (which it referred) and the sound that followed up with self-stretching and moving your finger a time equal.

7) **Acciaccatura:**

A type of decorative ornaments melodic, a sound score written in the form of pauches, and ahead of the basic sound, and playing quickly and interact with the bond and have three forms (single, dual, triple).

8) **Double Voice:**

This is what distinguishes the voice Nay, a tone and performance with Octave; require slightly open lips, a commonly used in the performance of the playing time of non-restricted (Altqasim).

9) **Corona:**

They prolong the duration of the tone or a stroke, depends on the rhythm by prolonging the duration of the sound or stroke for a temporary period and this prolongation is due to the taste of the musician or singer in the band are set by the conductor and symbolized by the sign (⌚).

10) **Gruppetto:**

Type of ornaments made up of three or four tones related to varying preceded or followed by the sound basic and quick lead and take its time from the time of sound basic and denoted as (⌚⌚) or (⌚⌚⌚).

11) **Sequins:**

Several tones in the same time value depicted on a higher degree or less.

12) **Adlib:**

He played without a specific time limit according to a performance artist, is divided into two types: (Free Adlib, Adlib weighted).

13) Syncope:

Is a delay or postponement of play from its original location in the rhythm and result in:

- Play tighten time-poor or part of it and extending it on time or on the strong part of it.
- Link the two-tone sound of the same class are located on the first time the weak or the part thereof located on the second time, strong or part of it and in both cases time, the weak become strong and the strong become weak time.

14) Expirations:

Are changes in the music performed during the performance and determined by a set of musical terminology and a brief show this consistently, such as:

Symbol	Term
P	Piano
PP	Pianissimo
F	Forte
FF	Fortissimo
MF	Mezzforte
MP	Mezzpiano
Cres.	Crescendo
Dime	Diminendo
FP	Forte - piano
>	Accent

15) Some guidelines on the function determine the speed for tempo of play music:

Meaning	Term
Very wide and slow	Largo
Very slow	Andante
Moderate	Moderato
Very fast	Presto
Fast vitality	Allegro
Speed	Tempo

**Develop the capacity and
skills of Nay player**

Develop the capacity and skills of Nay player

So that the Nay player from the development of the capabilities and skills of his playing on the instrument he must constantly follow-up in training on the performance of the methods playing and training on breathing next to maintain the continuity of the group of Nays used to have and not to neglect and avoid non-cared for it.

Continue in the maintenance and frequent follow-up peace chromatic played on the instrument taking into account the increase in speed, it earns the musician skill in the performance of musical scores better.

The musician must also training to perform intermittent tones correctly and fast.

It is very essential for the Nay player training to perform in various trill rapid and slow exchange between different tones.

Also from the development of basic skills training to perform leaps melodic tones of the melodic and the performance of certain distances "Arbieg".

And also perform melodic sequence bullish and bearish.

Listen to many of the musicians for Nay musician earns a lot of skills and makes him a playing many ways.

Scientific interest in school leads to widening the horizon of thought and musician and can identify more information leading to change the perception of technical, scientific and cultural rights; which will help to get up and go about adding all that is good and better about the instrument.

How to regulate breathing for Nay player

First: (the human respiratory tract):

Consists of: (trachea - the rib cage - the lungs) is bounded from the top of the larynx, throat and below the diaphragm.

1) Trachea:

Channel is composed of cartilage muscle ahead of a series of cartilaginous rings in a row. Which makes the trachea cylindrical shape from the front.

2) Thorax:

Cage is a cone-shaped cartilaginous skeleton, including both of the lungs, heart, and the limits of the structure is a "bone cage from the front at the waist and spine from the back, and ribs from both sides" and features a rib cage flexibility and strength at the same time.

3) Lungs:

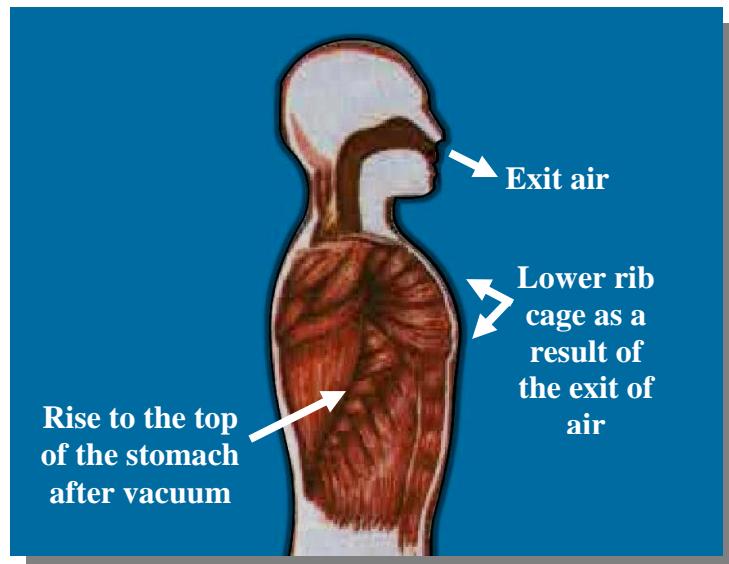
Found inside the rib cage, the two stretch to the level of the clavicle and the general form pear-shaped, Small from the top, and widening from the bottom, and based on the diaphragm, consisting of rubber tissue is muscle, and allows spillover and contraction of the lungs during breathing, and the amount of the expansion of the lung mainly on the amount of capacity of the cage rib around them.

Second: (Mechanical respiratory):

Mechanical breathing consists of two phases: (inhale - exhale).

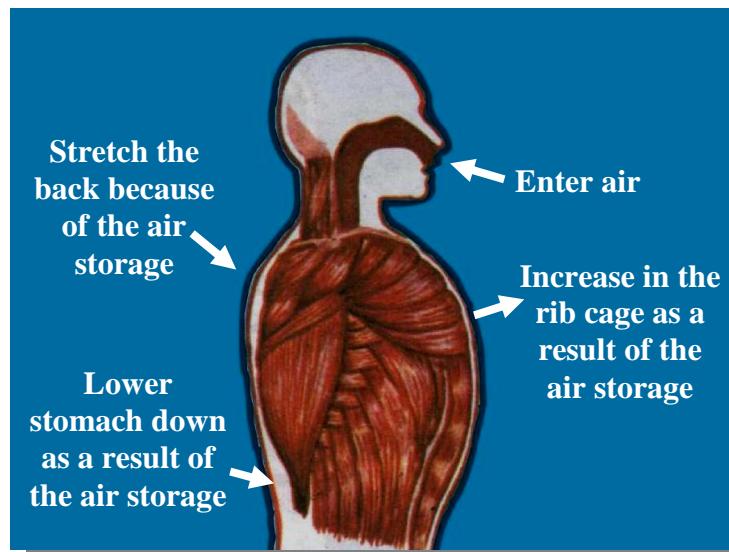
Inpiration phase:

When you inhale, air enters the respiratory passage to the outside through the nose or mouth into the throat throat, then continue walking into the trachea people.



Expiratory phase:

When you exhale, the air comes out in the reverse path to the outside, accompanied by quiet inspiration when breathing muscle contraction exerting downward pressure on the diaphragm toward the abdomen helping to expand the chest down, to inside air, thus



preparing the conditions to the lungs to expand when you inhale air to enter it.

On the other hand shows Dr. "Tarnbd" in the disease speaking, the sound, the breathing air during the playing or singing machine has to start without stress. But flexible, flexibility, and the way that says that the inspiration must be severe and their belief that the blowing of the wind instruments requires a large amount of air; misconception, because the extreme movements of the muscles of the chest lead to stress and suffering and weakness while pumping the air.

**Muscles operating on
the movement
of the fingers
and strengthen**

Muscles operating on the movement of the fingers and strengthen

The Almighty God created the human advantage of all other creatures have eyes and advantage of the tongue, lips and mind distinguishes it matters, and the body enjoys it and uses it in his daily work and to earn a living, etc. ...

Every man has his body on many of the muscles, which is used by type of work, according to his field career; example, hostility uses legs in the running next to move many muscles; and musicians there who uses the legs and hands together, and there used his hand only, and many other, different forms of use of the muscles of the musician to another player.

As for the Nay player concentrated functions beside the basic organization of the respiratory system as mentioned above to use your hands like many musicians of other musical instruments.

Depends movement of each of the fingers, hand and wrist on the many muscles that you movement, which belong to and are affected by bones of the hummers and the radius and ulna in shaping in two flexors in the front side of the forearm, muscles, the extensor of the back side which, as explained in the following format:

" Muscles of the arm and forearm "

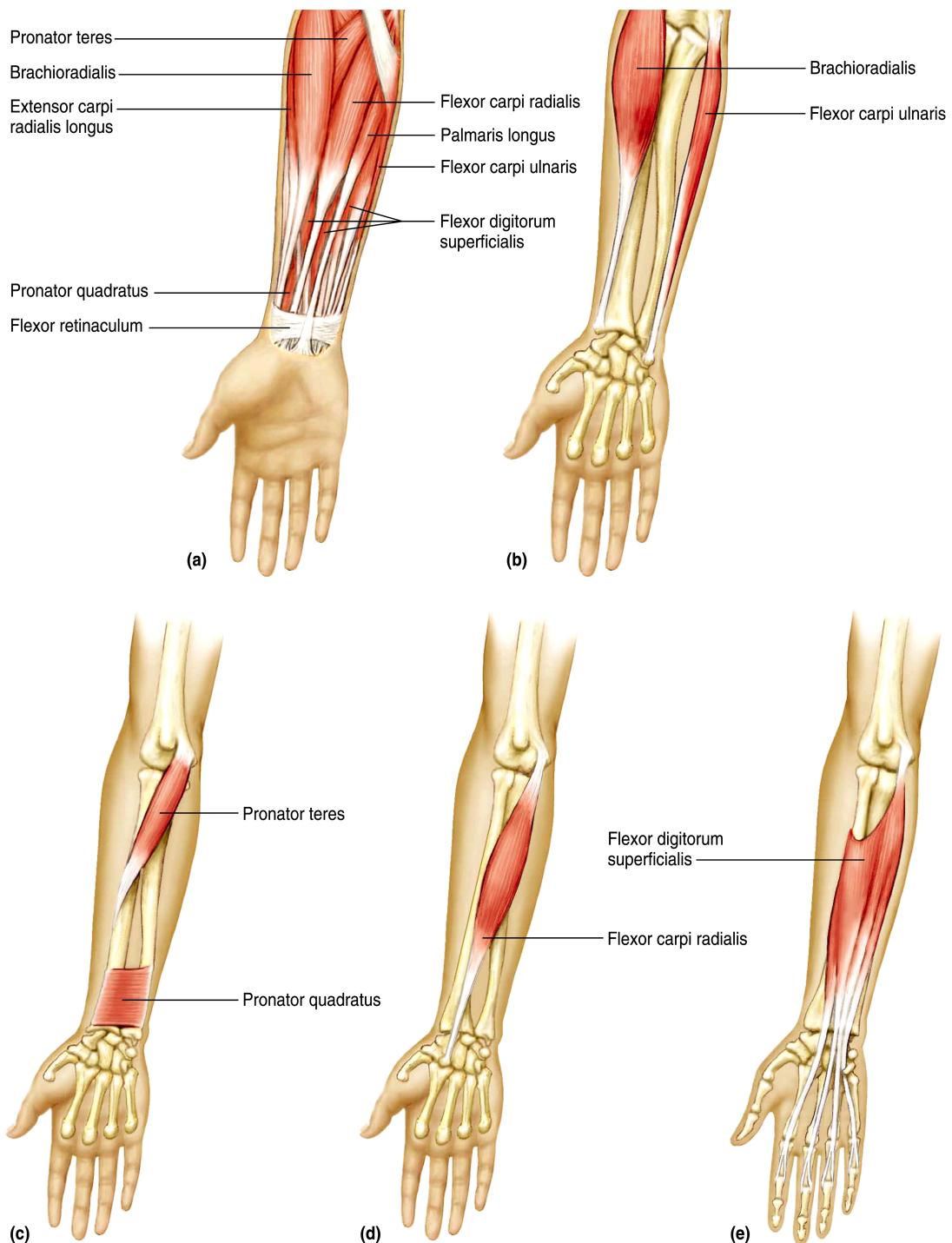
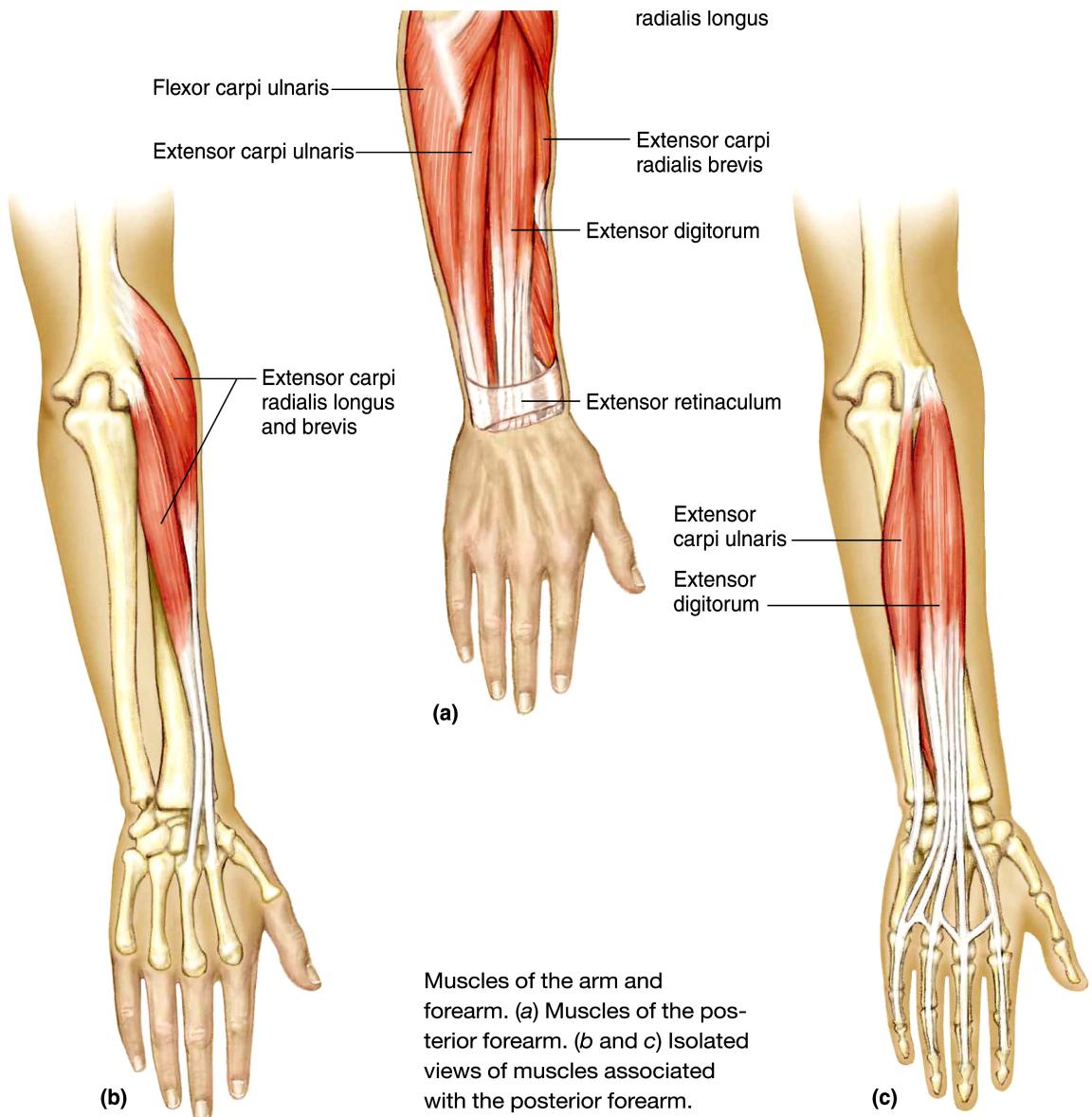


FIGURE 9.29

Muscles of the arm and forearm. (a) Muscles of the anterior forearm. (b–e) Isolated views of muscles associated with the anterior forearm.



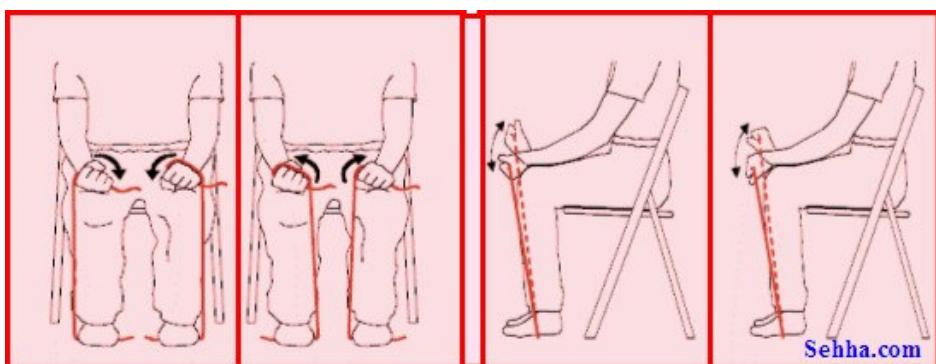
We must work to support the muscles of the arm, hands in ways that support the possibility of playing softer and the development of strength and endurance of the musician; which works to enable the musician to play many styles: flexible

softly and without muscle spasm or injury, muscle tension or the like.

Each player can be based through some different exercises to increase flexibility and muscle strength and tendons around the facility. And are simple exercises done at home as shown in the following figure:



Also can perform this exercise is described in the following figure whether the musician at his home in acetic athlete for the implementation of such an exercise:



Also necessary to implement some of these exercises, such as described in the following figure:



These training is also very important as carrying out work to strengthen each of the nerves and tendons, which increase the endurance of the movement of excess:

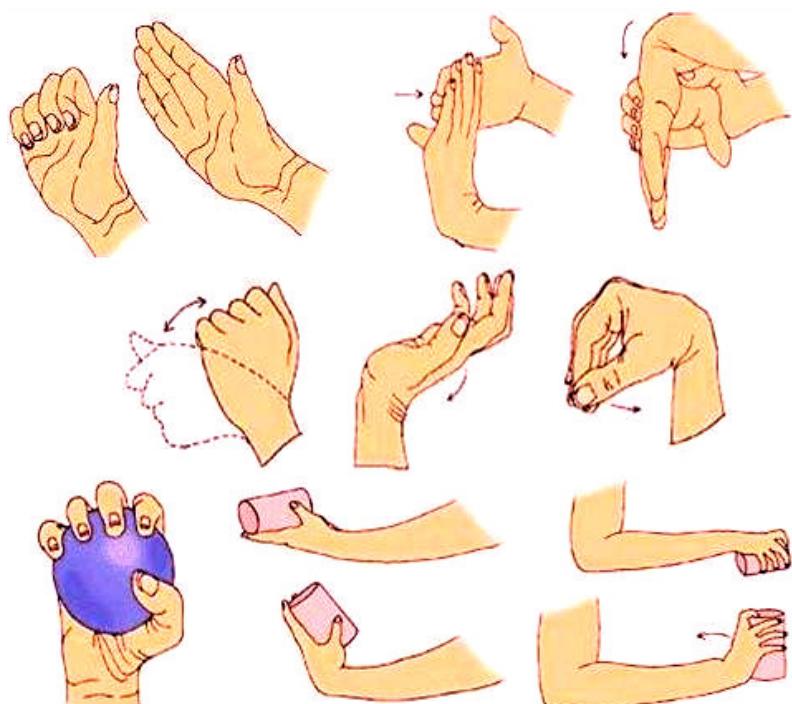


Carpal Tunnel:

Is a narrow tunnel in the wrist bones and consists of a wrist and carpal ligament browser Transverse Carpal Ligament. Where are the bones of the wrist and carpal ligament browser wall of the tunnel. And contains the tunnel on the Central nerve Median Nerve and ligaments and tendons that are covered with thin membranes.

And works the carpal tunnel to protect the nerve middle inside (passing nerve middle through the tunnel), and function of this nerve

is the transfer of feeling in part of the palm of the hand and fingers all except the little finger (shown in the picture is part of the hand and fingers and fed by the nerve center).



Also must maintain to do some simple exercises of the hand and fingers during periods of rest; to work on strengthening the nerves and increase the power of endurance of the muscle as shown in the following figure.

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